

**PANASONIC REVEALS LUMIX GH4 WITH  
CLASS-LEADING 4K VIDEO CAPABILITIES**



Saturday 22 February 2014

amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



**HANDS-ON**

## **FUJIFILM X-T1**

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The best EVF we have ever used



**TRAVEL**

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## **TRAVELLER'S TALES**

Travel Photographer of  
the Year Timothy Allen  
on the secrets of his success



**ON TEST**

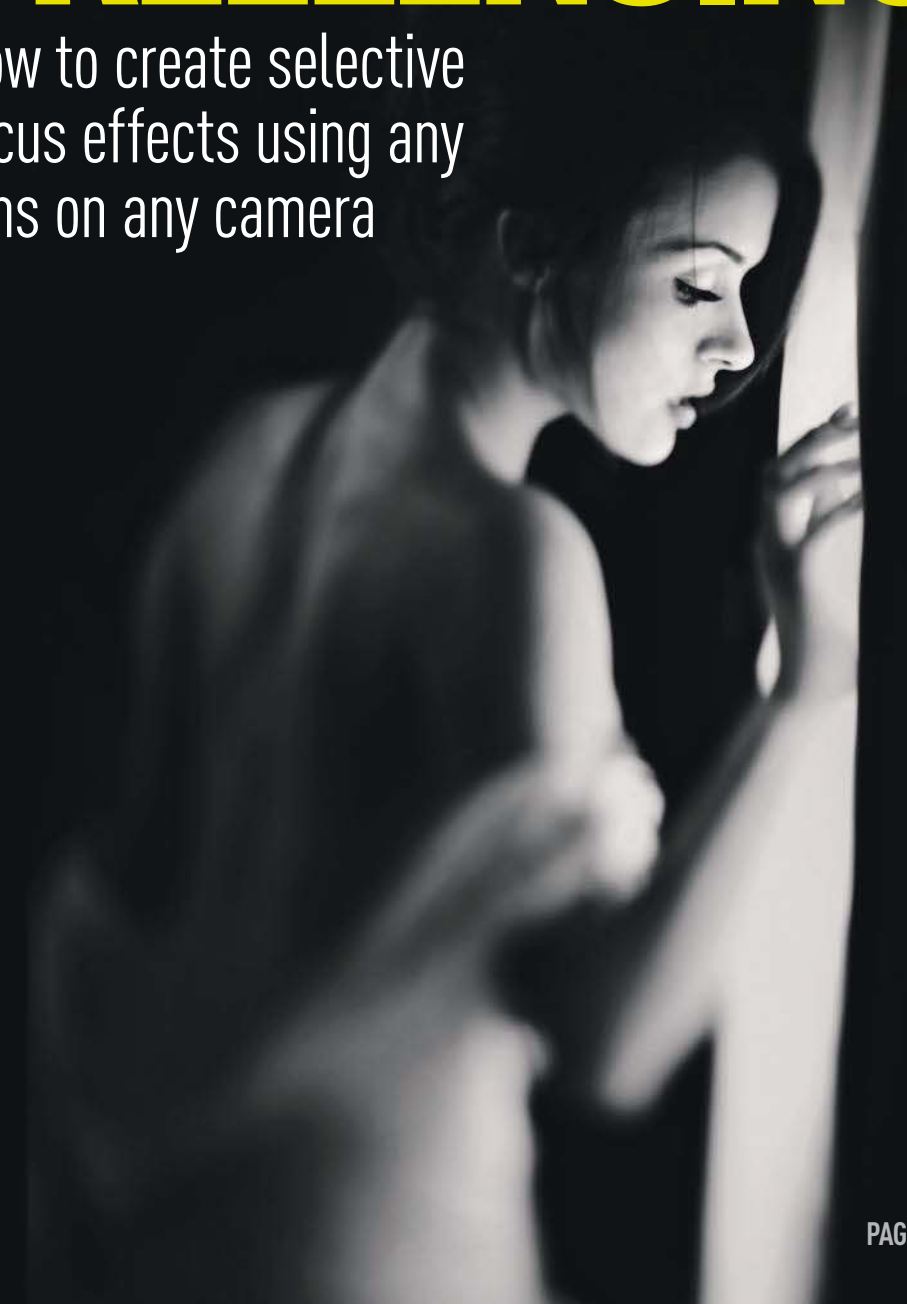
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42.5mm f/1.2 lens is a delight

# **FREELENSING**

How to create selective  
focus effects using any  
lens on any camera



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# D5300

## I AM SHARING MY VIEW



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*At the heart of the image*





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**Amateur Photographer** For everyone who loves photography

**IF I WORE** a hat, I'd take it off in salute to those people in R&D working for the big camera and lens manufacturers who every day expend blood, sweat and tears to bring us tiny incremental improvements in image quality. A touch less noise here, a smidgen more resolution there – in barely perceptible increments, punctuated by occasional leaps, our cameras get better and better.

So it must be galling to those optical scientists, sensor designers and software programmers when photographers do things like shoot through an unmounted lens held at a jaunty angle in front of the body, as our freelensers have done in this week's issue (pages 37–41). Freelensing is one of a growing

number of techniques employed by photographers who strive to invent new and creative ways to undo all the good work of the aforementioned R&D folk. Technical perfection is all very well, but sometimes, it seems, a deliberately distressed image can have more aesthetic appeal. Photographers have always sought ways to introduce imperfection, whether by chemical or optical interference. Now it can be done instantly at the press of a button – or by taking off the lens.



**Nigel Atherton**  
Group editor

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AP readers speak out on the week's issues

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**IN AP 1 FEBRUARY WE ASKED...**

Would you prefer your next digital camera to have an optical low-pass filter?



**YOU ANSWERED...**

A No, I wouldn't want it	22%
B No, I would prefer not to have it	26%
C Yes, I would rather have the filter	9%
D Yes, the filter would be essential	2%
E I'm not bothered either way	35%
F None of the above	6%

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**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Engine  
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movies



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pass filter



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D610 + 24-85 Lens .. £1899.00 £27.13 P/m

### D800

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Autofocus  
system  
Full HD  
Video



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sensor  
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quality  
video  
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pass filter



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speed  
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14-24mm f2.8G ED AF-S NIKKOR ..... £1339.00 £19.64 P/m	24-120mm f4G ED AF-S VR Nikkor .... £819.00 £12.16 P/m
16-35mm f4G ED VR AF-S NIKKOR ..... £829.00 £12.16 P/m	55-300mm f4.5-5.6G ED DX AF-S VR ... £299.00 £7.90 P/m
16-85mm f3.5-5.6G ED VR AF-S DX ..... £439.00 £7.73 P/m	70-200mm f2.8G ED VR II ..... £1619.00 £23.76 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m	70-300mm f4.5-5.6G AF-S VR Nikkor .... £439.00 £8.19 P/m
18-200mm f3.5-5.6 G ED VR II AF-S ..... £589.00 £8.64 P/m	70-200mm f4G ED VR AF-S Nikkor ..... £979.00 £14.37 P/m
18-300mm f3.5-5.6 ED VR AF-S DX ..... £669.00 £9.82 P/m	<b>NEW</b> 80-400mm f4.5-5.6G ED VR ..... £1999.00 £83.29 P/m
24-70mm f2.8G ED AF-S NIKKOR ..... £1245.00 £18.27 P/m	200-400mm F4G ED VR II AF-S NIKKOR . £4939.00 £72.47 P/m

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24mm f1.4G AF-S NIKKOR ..... £1489.00 £19.21 P/m	200mm AF-S NIKKOR F2G ED VR II . £4149.00 £60.87 P/m
35mm f1.4G AF-S ..... £1309.00 £19.79 P/m	300mm F/2.8G AF-S ED VR II Lens .. £4045.00 £59.35 P/m
35mm f1.8G AF-S DXs ..... £159.00	400mm f2.8G ED VR AF-S NIKKOR .. £7159.00 £105.04 P/m
AF-S 50mm f1.4G Lens ..... £295.00	500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m
50mm f1.8G AF-S NIKKOR ..... £155.00	600mm f4G ED VR AF-S NIKKOR .. £7189.00 £105.48 P/m
85mm f1.8G AF-S NIKKOR ..... £379.00 £7.78 P/m	

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## Nikon Speedlight Flash

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£7.48 P/m

### TC-17E II Teleconverter



£319.00  
£7.48 P/m

### TC-20E III Teleconverter



£389.00  
£7.99 P/m



Nikon SB700 Speedlight  
£239.00



Nikon SB910 Speedlight  
£359.00 £7.37 P/m



Nikon SBR1 C1 Commander Close Up Speedlight  
£579.00 £8.49 P/m





**We rethought  
and redesigned  
every aspect**  
Sigma 'reinvents' camera, page 7

GH4 targets higher-end user • New processor • 2.4-million-dot EVF

## PANASONIC LUMIX GH4 CARRIES 4K VIDEO

**PANASONIC** promises better image quality in both still images and video with its upcoming Lumix DMC-GH4.

Trumpeted as compact, rugged, lightweight and 'weather-sealed', the GH4 features a revamped 16-million-pixel imaging sensor claimed to deliver a 50% faster signal readout speed compared to the GH3.

However, neither a launch date nor a price for the camera – which is still in development – has yet been made public.

The announcement came as Panasonic admitted that volume sales of its compact system cameras fell last year.

It largely blames the closure of Jessops stores under former owners early in 2013, and rival Samsung's 'free tablet' giveaway camera promotion.

Panasonic's Barney Sykes, UK product and marketing manager for Lumix G, added that the firm is trying to reposition CSCs as a 'top-end' product, as DSLRs continue to outsell the mirrorless format.

'For the first four years, maybe a lot of the CSC brands tried to sell volume and that wasn't the right approach,' he told AP.

'Now we will try to add features and benefits and educate the consumer.'

The GH4 contains an overhauled Venus Engine imaging processor to 'dramatically boost sensitivity, gradation performance, resolution and colour reproduction'.

The company claims the processor also



**Panasonic wants to 'reposition' compact system cameras as 'top-end' products**

improves noise reduction and produces 'fantastic results even in low light' using the camera's top ISO of 25,600.

Panasonic hopes to win over professional videographers by adding 4K video recording, a move designed to ensure higher-definition movies 'full of detail and true colour'. The company claims to have 'removed the gap between consumer and professional video cameras'.

Live video can also be viewed on an external monitor via an optional micro HDMI cable.

Panasonic claims: 'A new quad-core CPU ensures the camera can achieve the high-speed signal processing required for rich video recording in 4K, while resolution has been improved by applying a newly

designed processing routine – which allows natural edge processing to subtly render details such as hair extremely accurately.'

The company says it has tweaked contrast AF by adding DFD (Depth from Defocus) technology, which aims to cut the focusing time to 0.07sec.

Photographers can use the GH4's custom mode to select 'focus blocks' from 49 AF areas, manually or automatically.

Panasonic has added 'eye-detection AF' to help accurate focusing when shooting portraits. Housed in a magnesium-alloy body, the GH4 is claimed to be dust and splash-proof and 'tough enough to withstand even heavy field use'.

The on-board OLED electronic viewfinder carries a resolution of 2.36 million dots, while the 3in, 1.04-million-dot monitor – also an OLED – is built to rotate 180° to the side and tilt 270° up and down.

Other features include 12-frames-per-second shooting, a 1/8000sec shutter speed (double that of the GH3 in both cases), and Wi-Fi and NFC technology for wireless image transfer to smartphones and tablets.

The GH4 includes 3.5mm microphone and headphone jacks for monitoring sound.

To coincide with the launch will be a new external flash (DMW-FL580L) built to charge in around 1.7secs.

● See our hands-on first look at the Panasonic Lumix DMC-GH4 in AP 1 March

## SNAP SHOTS

● Guy Martin, the photojournalist who was injured in an attack in Libya that killed fellow photojournalists Tim Hetherington and Chris Hondros in 2011, is among five Professional category finalists at the Sony World Photography Awards. The best entries from the contest will go on show at Somerset House in London from 1-18 May.

● A photographer whose images focus on the 'human'-like behaviour of animals is due to give a talk at Brighton University in East Sussex on 12 March (7.30pm start). Organised by the RPS, it will feature Tim Flach, whose photos study the way humans relate to each other and animals, and how animals relate to humans. Tickets cost £15. To book, email [gb.photo@btinternet.com](mailto:gb.photo@btinternet.com).

## OLYMPUS CSCS DRIVE DOWN LOSSES

**A 19% SURGE** in mirrorless camera sales has helped Olympus cut its imaging business losses by 60% – driven by its flagship OM-D E-M1.

The firm, which was hit by a massive accounting scandal in 2011, also reported a 30% rise in unit sales of interchangeable lenses in the last quarter of 2013.

Olympus managed to shrink the operating loss at its imaging division to 1.7 billion yen (£10m) from 4.3bn yen (£25.39m) in the same period a year earlier.

The group turned a previous-year loss of 400m yen (£2.36m) into an overall net profit of 13.8bn yen (£81.49m) over the three months.

Meanwhile, the company pledged to 'strengthen its lens business' over coming months.

As part of a strategy to enhance its OM-D line-up, Olympus last month unveiled a new 'entry-level' model, the E-M10.

Olympus's overall operating income trebled on the back of higher income in its three core businesses, which include its profitable medical equipment division.



## Do you have a story?

Contact Chris Cheesman  
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AP  
THIS  
WEEK  
IN...

1917

An 'exceptionally sharp spell of cold' spurred AP writers to delve into the potential drawbacks of photography in the depths of winter... and ways to deal with it to retain image and print quality. 'In the first place, condensation on the lens must be watched for and prevented, and this does not only apply to cases when the camera is taken outdoors, as even in the same room the lens will get very cold during the night, and then as the room gets warmer in the daytime the lens will show traces of moisture upon it... If indoors then the best plan is to unscrew the front and back off the lens, and allow the glasses to get thoroughly warmed up to the temperature of the atmosphere... Developing solutions both for plates and films and for papers must be warmed up... Negatives and prints will develop quite well, apparently, in cold solutions, and seen by themselves the results look passable, but when compared with the same negatives or prints developed in warm solutions there is a great deal more "quality" and richness in these latter.'

In fact, under whatever conditions we are working in cold weather, we must make a point of looking out for condensation just before we are going to use the camera. If indoors, then the best plan is to unscrew the front and back off the lens, and allow the glasses to get thoroughly warmed up to the temperature of the atmosphere, carefully wiping them occasionally with a soft rag.

## CLUBNEWS

Club news from around the country

### BODMIN CAMERA CLUB

Members are staging an exhibition at St Austell Library until the end of February, reports the *Cornish Guardian*. The club meets on alternate Mondays at the Methodist Church, 75 Fore Street, Bodmin, Cornwall PL31 2JB. Visit [www.bodmincameraclub.org.uk](http://www.bodmincameraclub.org.uk).



Two lenses from Tamron, a 16-300mm and a 28-300mm, are to go on display at the CP+ Camera & Photo Imaging Show in Japan

New zooms from independent maker

## TAMRON RELEASES TELEPHOTO DUO

**FURTHER** expanding its zoom range, Tamron has unveiled two new telephoto lenses: a 28-300mm and a 16-300mm.

The Tamron 28-300mm f/3.5-6.3 Di VC PDZ is designed for full-frame DSLRs, while the 16-300mm f/3.5-6.3 Di II VC PDZ Macro is built for those with an APS-C-sized imaging sensor.

Both incorporate the Piezo Drive, an ultrasonic motor system for quiet AF, as well as a Vibration Compensation mechanism.

The 28-300mm lens is constructed of 19 elements in 15 groups, while the 16-300mm zoom boasts 16 elements in 12 groups. Both include moulded-glass aspherical elements and ultra-extra refractive index elements.

In the design of both lenses, Tamron has focused on portability. The

28-300mm lens has reduced dimensions compared to Tamron's previous model of the same focal length, measuring 96mm long and weighing 540g. The 16-300mm zoom measures 99.5mm and also weighs 540g.

The 16-300mm lens sports a minimum focusing distance of 0.39 metres, with a magnification ratio of 1:2.9 that is useful for macro work.

The 28-300mm optic features advanced broad-band anti-reflection coatings to minimise flare and ghosting.

The two lenses will be on display at the Tamron booth at CP+ 2014, which is held from 13-16 February in Yokohama, Japan. Both will be available for Canon, Nikon and Sony mounts.

Pricing is yet to be announced.

## RICOH DEVELOPING NEW MEDIUM FORMAT

**RICOH** Imaging is working on a new Pentax medium-format DSLR, which was due to be showcased at a Japanese trade show as we went to press.

Due for launch in 'spring 2014', the camera will feature a 'super-high-resolution' CMOS imaging sensor

and a tilting LCD monitor.

Also due to be unveiled at the CP+ Camera & Photo Imaging show in Yokohama this month was a new 'ultra-wideangle' 645-mount lens, and a 'telephoto macro' for Pentax Q-mount cameras.



## SNAP SHOTS

● UK photographer George Fairbairn says he was 'truly humbled' to win the highest accolade possible from the Society of Wedding and Portrait Photographers. 'I was there for the judging, and it was stressful. It took an hour and a half,' he told AP. 'I was literally sweating as they left to deliberate for 20 minutes, and then came back in and started looking at the pictures again. George, a commercial photographer, was presented with a Fellowship for a portfolio of 20 commissioned images. To see the images, visit [www.swpp.co.uk](http://www.swpp.co.uk).

● Video enthusiasts may be interested in an editing workshop at the National Film & Television School in Beaconsfield, Buckinghamshire, on 2 March. Although aimed mainly at members of the Guild of Television Cameramen, the workshop is open to non-members, costing £80, and includes a Q&A session. It will cover the use of Apple Final Cut Pro X editing software. For details, visit [gtc-larryjordan.eventbrite.co.uk](http://gtc-larryjordan.eventbrite.co.uk).



'Balanced' shape and layout

## SIGMA DP QUATTRO 'REINVENTS' CAMERA

**SIGMA** has installed a 39-million-pixel Foveon imaging sensor in its new dp Quattro compact camera line-up.

'For the new dp series, we rethought and redesigned every aspect of the camera, including the sensor, engine, lens and body,' said Sigma.

There are three different versions of the dp Quattro, each with a different focal length: 19mm, 30mm and 50mm (the latter producing the equivalent of a 75mm lens in 35mm format). Each lens carries a

maximum aperture of f/2.8.

First to arrive will be the dp2 Quattro, featuring a 30mm optic with a nine-blade diaphragm.

Sigma claims that the dp Quattro body offers a 'balanced shape, layout and weight distribution'.

The Foveon X3 Quattro direct image sensor is designed to enable faster image processing and lower power consumption.

Launch dates and prices have yet to be decided.



## COPYRIGHT BROKEN OVER 130 TIMES

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

**A MAN** was left in shock after discovering that his copyright had been breached by more than 130 websites that 'illegally used my photographs'.

'Most of the offending sites were based outside the UK...' amateur photographer Graham Stephen, 49, told AP.

'But I reached out with generous offers of settlement to 40 sites based in, or targeted at, the UK.'

Stephen, a software developer who lives in North Wales, said the copyright breakers – which included companies as well as individuals – would typically respond by incorrectly stating that 'copyright of an image only exists if there is a visible watermark', and that 'images found via Google searches are free to republish on the internet'.

In 20 cases, added Stephen, the matter has been 'amicably resolved'.

But of the remaining 20 UK sites from which he demanded compensation, '10% did nothing – all communications were ignored and the breach has continued'.

Almost half (45%) removed the infringing image from their website 'but failed to provide any compensation for their breach', said the photographer, who believes there is a low appreciation of intellectual property rights and that copyright abuse is 'widespread'.

More than a third (35%) removed the photo but failed to reply to any communication regarding the photographer's plea for compensation.

## FEAR OVER PRESS PHOTO LAW CHANGE

**AP RIGHTS WATCH**  
Committed to defending your photographic rights!

### PRESS

photographers fear police will find it easier to legally seize images if a key part of the Deregulation Bill, which passed through its second reading in the House of Commons, becomes law.

The British Press Photographers' Association (BPPA) has joined other media groups, including the Newspaper Society, in condemning the bill.

They are concerned that it will allow a judge to authorise police seizure of photos and other journalistic material without the press being present to raise any objections.

The Newspaper Society has written to Cabinet Office minister Oliver Letwin to protest the changes, which it complains have been 'hidden away' as part of the Deregulation Bill.

BPPA vice-chairman Neil Turner told AP that his organisation is 'deeply worried', and described the way it has been 'smuggled in through a back door' as 'appalling'.

He added: 'The hard-won protection given to journalistic materials under the 1984 Police and Criminal Evidence Act has been chipped away at over the years and this appears to be a major assault on the media's ability to protect its sources and materials.'

'There was a time when all photographers could operate relatively safely in the UK

because we were seen to be independent.

'How we act hasn't really changed, but repeated attempts to harvest our images by law-enforcement agencies has made us targets because we are perceived as evidence gatherers.'

Clause 47 of the Deregulation Bill is designed to cut bureaucracy. It removes paragraphs 7-10 of the Police and Criminal Evidence Act that deals with police application of production orders.

A Cabinet Office spokesman told *The Guardian* that the bill would bring the Police and Criminal Evidence Act into line with other laws in this area.

He told the newspaper that Letwin is willing to meet media bodies before the bill reaches the committee stage.

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Ethiopia fund-raising mission

## TOILET SHOOT SAVES LIVES IN AFRICA

### A PHOTOGRAPHER

who was sent on a mission to photograph Ethiopian toilets has seen one of his latrine shots help a life-saving charity project – after falling ill with leukaemia.

Freelance photographer Richard Hanson visited Ethiopia last year for Toilet Twinning, a life-saving project that helps an estimated 2.5 billion people worldwide who don't have access to a 'safe, private and hygienic loo'.

For £60, people can twin a toilet at home, work or school with a latrine in the world's poorest countries.

'We were looking for a spectacular shot of a toilet in a rural setting; something that would be good enough to run as an advertisement in *National Geographic* magazine,' said Richard, from South Yorkshire.

However, shortly after taking the photo (see above) and returning home, Richard was diagnosed with leukaemia.

After receiving treatment at the Royal Hallamshire Hospital in Sheffield, Richard's parents – impressed by the care he received – decided to twin a hospital toilet with the one he had photographed in Ethiopia.

Reflecting on his toilet photo mission, Richard – who has just received a fourth course of chemotherapy – admitted that the shoot had been a creative



© RICHARD HANSON

challenge with disappointing light and an 'almost English murky greyness'.

Toilet Twinning's chief executive Lorraine Kingsley said: 'Richard's diagnosis, within just a few weeks of him taking this night-time photo of a latrine in Ethiopia, was a huge shock to everyone.'

'This is such a difficult time for his family and friends, and those who have had the privilege to work with Richard.'

'I want to celebrate the generosity of Richard's parents in twinning a toilet at the Royal Hallamshire, so we can enable more people in poverty to have a life-saving toilet.'

For more about Toilet Twinning, visit [www.toilettwinning.org](http://www.toilettwinning.org).

## NIKON CAMERA SALES DROP BUT PROFITS RISE

**NIKON'S** profits rose despite selling 16% fewer interchangeable-lens cameras and suffering a 38% drop in compacts during the last quarter of 2013.

Customers worldwide snapped up 1.76 million Nikon system cameras in the three months to 31 December 2013, compared to 2.1 million a year earlier.

The interchangeable-lens camera category is made up of mirrorless CSCs and DSLRs.

Volume sales of lenses fell 15% in a 'sluggish' system camera market, according to latest trading figures.

Compact camera unit sales plummeted to 3.81 million compared to 6.19 million in the same period in 2012.

However, operating income at Nikon's imaging division more than doubled.

'In the fierce environment... operating income doubled from [the] previous year, as a result of the effort of product mix improvement in entry-class DSLR cameras and new product launch of middle/high-class DSLR cameras,' stated a slide shown at a presentation to accompany the announcement.

## SNAP SHOTS

● A £5,000 cash prize is up for grabs to the winner of the British Wildlife Photography Awards 2014, which has opened for entries.

Images from every aspect of British wildlife are eligible, say organisers. These can include marine life, animal behaviour and urban wildlife, plus botanical subjects and 'the secret world that lies in the undergrowth'.

The competition is open until 3 May 2014. For full details, visit [www.bwpawards.org](http://www.bwpawards.org).

● Canon EOS cameras have achieved a new production milestone, passing 70 million units. The firm has manufactured 10 million EOS cameras in the past 16 months alone. The first 35mm film EOS, the 650 SLR, was launched in 1987.

# In next week's AP

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### PREVIEW



## PANASONIC LUMIX DMC-GH4

We take a first look at the 16.05-million-pixel compact system camera with 4K video capability

## SONY ALPHA 6000

We get hands on with the 24.3-million-pixel CSC that replaces the popular NEX-6



### PREVIEW

## BLOOMING MARVELLOUS

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Manual controls are available on the mechanical precision-milled aluminium dials



The X-T1 has a classic exterior, a magnesium-alloy frame and 80 points of weather-sealing

AP hands-on

# Fujifilm X-T1

**Jon Devo** shares his first impressions of the **Fujifilm X-T1** compact system camera, a model that marks an entirely new line in the company's increasingly strong X series

**CLASSIC** design is the first thing you notice when you see the Fujifilm X-T1. Its DSLR-style viewfinder gives it a distinctly film-like silhouette reminiscent of the Nikon FM2 – a move away from the rangefinder style of the other X-series cameras such as the X-Pro1 and the X-E2.

Squarely aimed at the advanced enthusiast photographer, the Fujifilm X-T1 enters the market with a large 2.36-million-dot OLED EVF that delivers class-leading 0.77x full-frame equivalent magnification. This is immediately pleasing to the eye and, with an almost imperceptible lag of 0.005secs, it closely imitates an optical viewfinder.

With the X-T1, Fuji has created an entirely new line in its range, slotting it in above the X-E2 and below the X-Pro1. The firm is hoping that some photographers will adopt the X-T1 as a second body, particularly if they're potentially shooting fast-moving subjects such as animals or athletes.

## FEATURES

While it shares the same 16.3-million-pixel, APS-C X-Trans II CMOS sensor and EXR Processor II as the X-E2, the X-T1 is compatible with SDXC UHS-II memory cards, which have twice the data writing speed of standard cards in continuous mode. Compared to the 7fps burst mode of the X-E2, Fuji's latest camera can fire off 8fps with tracking AF and improved buffering. Although I only saw a pre-production model, I was able to shoot 47 JPEGs for 6secs and 23 raw frames in 3secs.

Phase-detection AF has been built into the new X-Trans sensor, achieving focusing times up to 0.08secs, which is equivalent to the X-E2. Moiré is tackled by the same original colour array system also featured in the X-E2, but improvements have been made to the ISO performance thanks to a redesigned circuit board, making it extendable to ISO 100, 12,800, 25,600 and 51,200. Expanded ISO settings can be assigned to H1 and H2 positions on the ISO

sensitivity dial on the top-plate.

Six customisable function buttons and two command dials placed around the front and rear of the X-T1 ensure that you can access the features you need, wherever you need them. While some may find the number of physical function options overwhelming, they're subtle enough to ignore. However, it's good to see such flexibility in a classically styled camera.

## EVF AND VIEWFINDER

When focusing through the EVF, a newly designed graphical user interface displays shooting information that rotates to remain clearly displayed along the bottom of the screen, whether you're holding it in landscape or portrait orientation. It's a small touch, but it's this kind of attention to detail that makes this camera a joy to use. Digital split-image-assisted focusing in manual-focus mode has also made its way into the X-T1, with optional focus-peak highlighting. This allows you to maintain the composition of your image while a 100% crop of the selected AF zone is displayed beside it, showing when the desired focus is achieved. Thanks to the generous size of the EVF, a function that sounds as though it would be cramped in practice actually works very well.

The 1.04-million-dot reinforced LCD viewfinder can be tilted, which will make creative shooting options easier for those who choose to use it.

## OTHER FEATURES

As is the case with most new camera releases these days, the X-T1 also

## AT A GLANCE

- 16.3-million-pixel, APS-C-sized X-Trans CMOS II sensor
- 2.36-million-dot OLED viewfinder with 0.77x magnification
- Resistant to dust, water and cold to -10°C.
- Compatible with SD UHS-II memory cards
- Magnesium-alloy build
- ISO 100-51,200 (expanded)
- 1.04-million-dot tilting LCD screen
- RRP £1,449.99 with XF 18-55mm lens



## 'The X-T1 will be very attractive to anyone who appreciates the manual control of a film camera'

features Wi-Fi capability. To coincide with the camera's release, Fuji has also vastly improved the speed and functions of its own Wi-Fi app, which is available for Android. Although we weren't able to see a final working version, we experimented with its ability to remotely control all the camera's functions, including the surprisingly rapid touchscreen AF. A dedicated Wi-Fi-connect button and straightforward confirmation process make it possible to shoot stills and video via the app, as well as viewing and transferring uncompressed files from the camera directly to the linked device. Once connected to a GPS-enabled phone or tablet, the camera will also include geo-tagging information, which is ideal for travel and landscape photographers.

A small detachable pop-up flash unit that mounts on the camera's hotshoe is included in the box, and although it's not particularly powerful, it will still provide some decent fill flash for portraits.

### BUILD AND OPERATION

Weather-sealed and built from magnesium alloy, the Fujifilm X-T1 feels as premium in the hand as its looks suggest, managing to feel solid without being particularly heavy.

Fuji has included all the necessary manual controls (ISO, EV, metering, shooting modes and shutter speed) on five precision-milled aluminium dials. These are sensibly placed and operate with a firm mechanical click. Aperture can also be controlled via the lens-aperture ring, saving you from diving into the menu while taking pictures. In short, the design genuinely allows for a film-photography experience in a digital body.

This is a camera you should be able to use confidently in harsh environments. Going further than simply being resistant to water and dust, the camera will also operate in freezing temperatures as low as  $-10^{\circ}\text{C}$ . If used with the compatible VG-XT1 battery grip and X-mount lenses – of which three have so far been announced in the form of the XF 18-135mm f/3.5-5.6 R OIS, XF 16-55mm f/2.8 R OIS WR and XF 50-140mm f/2.8 R OIS WR – the X-T1 will be fully weather-sealed.

Fuji has clearly thought carefully about the function of each dial and how it will impact the user experience. For example, the placement of the exposure-compensation dial on the right, as opposed to the left, as Nikon did on the Df, seems more intuitive, particularly when making adjustments while holding the camera to my face.

### FIRST IMPRESSION

With the addition of possibly the most impressive electronic viewfinder I've ever seen on a digital camera, fast AF, weather-sealing and intuitively placed manual controls, it's hard to be anything other than positive about the new Fujifilm X-T1.

Traditional design and handling will make this a very attractive camera to anyone who appreciates the manual control of a

The X-T1 with its removable flash, which is included with the camera. The optional battery grip adds good stability without unnecessary bulk



Above: With clearly displayed controls, the dials are intuitively placed and turn with a pleasingly firm click

Left: The 1.04-million-dot, reinforced tiltable LCD screen appears to be well constructed and adds creative shooting options

film camera. In fact, it almost feels like the camera the Nikon Df should have been. Its sturdy but compact build also makes it a great prospect for travel and street photography. Joining the X-E2 and the X-Pro1, the X-T1 fills a gap in Fuji's already strong line-up, and rather than replacing either of the existing cameras, it's a decent potential option as a second body, even if you already own a DSLR.

If it delivers what it promises in speed, build and image quality, the Fujifilm X-T1 will warrant serious interest from enthusiast and pro photographers alike, who are looking for a high-quality, all-weather CSC. **AP**





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# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



## Polaroids from the Middle Kingdom: Old and New World Visions of China

By Lukas Birk. Glitterati Incorporated, £29.95, hardback, 128 pages, ISBN 978-0-988-17456-6

**AFTER** relocating to Beijing, Austrian-born photographer Lukas Birk discovered his father's collection of expired Polaroid film and decided to use it to document his experiences of modern China. What resulted is a collection of blue and green-hued images, many with chemical defects, damage and imperfections. The effect is sometimes

transformative, making the images feel as though they were taken in another era and heightening the sense of cultural divide. Birk is a talented photographer, and his street-style images are especially good for the way he obviously engages personally with his subjects. The shots devoid of people, though, are also all the more effective for

the ghostly hue given to them by the expired film. You can hardly call it a particularly representative or relatable documentation of Beijing, and the uncharitable could call it a one-trick pony, but it's an intriguing experiment that produces some unique images.



## EXHIBITION

### Sacha Ferrier: Transience

7 March-3 May. The Gallery at The Civic, Hanson Street, Barnsley, South Yorkshire S70 2HZ. Tel: 01226 327 000. Website: [www.barnsleycivic.co.uk](http://www.barnsleycivic.co.uk). Open Mon-Sat 10am-5pm. Admission free

**SACHA** Ferrier, a relative newcomer in contemporary photography, brings a new exhibition to his home town of Barnsley that purportedly relates to recent events in his life. The exhibition is divided into three series: 'Empirical' (still life), which comprises possessions from Ferrier's family; 'Seraphic' (religious scenes), which puts religious tableaux into new contexts; and 'Empyrean' (Caravaggio's), which recreates scenes from Caravaggio paintings with inspiration from the film *One Flew Over the Cuckoo's Nest*. It's all highly contrived, but you are unlikely to see anything else like it at the moment. Ferrier is a photographer with a powerful vision of what he wants to create, and this comes through in his images.





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# CONDENSED READING

A round-up of the latest photography books on the market



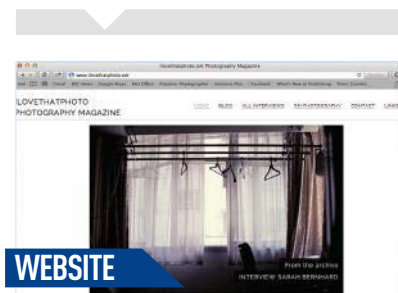
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BOOK

## The Aura of Boxing

By Max Kandhola. Dewi Lewis Publishing, £30, hardback, 144 pages, ISBN 978-1-907-89348-3

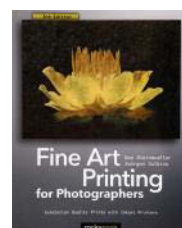
**BOXING** undergoes a unique photographic interpretation by Max Kandhola in this project, which exhibits flashes of genius but ultimately leaves the reader frustrated. There is perhaps no sport quite as visceral as boxing, spattered as it is with sweat, saliva and blood, and Kandhola sets out to capture the feeling of being caught up in a pugilistic bout, with shots of the paraphernalia of the sport, of blood-stained floors and blurred, unfocused images of boxers training and sparring. It's an interesting idea, and when it works it works well – close shots of various boxers' sweat-lined faces effectively convey raw power and energy – but there's just too much that's forgettable in between. So many images just drift past the reader, making no impact on anything past the retinas – a hazy image of a wooden floor, a wall that displays a shadow of a person who is presumably related to boxing in some way.



WEBSITE

## www.ilovethatphoto.net

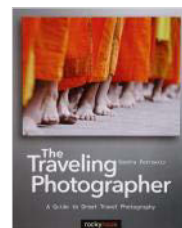
**A GOOD** blog for keeping up with names and faces in contemporary photography, I Love That Photo offers a selection of reviews and interviews in connection with the latest releases. In truth it's a blog more comfortable with images than words – creator Saskia Hoogerhuis is prodigious and diligent at unearthing fascinating work by upcoming photographers, but the reviews and interviews often feel rather short and perfunctory. The frequent updates are welcome, however, and there's a Tumblr blog (thephotographicimage.tumblr.com) that's well worth a follow. The regular 'Interesting Links on Photography' posts on the main blog are especially good.



● **FINE ART PRINTING FOR PHOTOGRAPHERS** by Uwe Steinmueller and Juergen Gulbins, £34.50 This third edition of a popular title provides a thorough guide to getting the most out of inkjet photo printing. We've covered inkjet printing a few times in the pages of AP and it's good to see a guide that runs through every aspect of the process, from Photoshop techniques to which printer to buy. Some of the buyer's guide stuff will certainly date as new products are released, but for the most part it's a worthy addition to a photographer's bookshelf.



● **CAPTURE THE MAGIC** by Jack Dykinga, £30.99 Jack Dykinga leads by example in a book all about teaching better photographic composition and technique. Using his images to illustrate single points such as 'contrast textures', Dykinga is very economical with his words – so much so, that the design of the book sometimes feels a little odd – does a six-line paragraph really require an entire page to itself? Fortunately, the images themselves are excellent.



● **THE TRAVELING PHOTOGRAPHER** by Sandra Petrowitz, £25.50 A guide to travel photography is a broad brief – after all, it's not like someone doing a project on slums in Beijing will require the same advice as a photographer wanting to capture views of Kilimanjaro. However, Sandra Petrowitz generally makes it work. It's a personal account, detailing methods and approaches that have worked for Petrowitz in all genres of travel photography. In truth, though, you might be better served by a guide specific to a place you're going to.

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# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

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### WORTH THE SUFFERING

While on a training course near Bristol, I decided to visit Clevedon to get a few shots of the iconic pier at sunset. A quick dash and I was looking at the sun setting and a really nice sky, but I still had to set up my gear and get down the beach. Running at maximum speed, holding tripod in one hand and camera in the other, my trousers decided to lose the fight against gravity. Desperately trying to protect my camera, I planted my face into the loose shingle, with my nose taking most of the force. Sensing the trickle of blood down my face, I ignored the howls of laughter from the promenade above. My camera was fine, and I got a half-decent shot (above). Don't tell me we don't suffer for our hobby. **Brian Coles, Surrey**

And a lovely shot it is too, Brian. Well worth the suffering. Perhaps you could celebrate having your picture published in AP by buying a belt! – **Nigel Atherton, Group Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer [fbpcmedia.com](mailto:fbpcmedia.com) and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

## PHOTOGRAPHY ON TV

I missed the series first time round, but caught up with the recent repeats of *Britain's First Photo Album* on BBC2. Watching the hugely likeable John Sergeant tour Britain and attempt to replicate some of the photos of pioneer photographer Francis Frith was perfect television.

John took to the job with gusto, actively engaging with the people he met on his travels. But – there's always a *but* – his photographic skills left a lot to be desired. I'd imagine any photographer touting an expensive Canon EOS 5D would be pretty savvy about photographic technique. Yet watching John lining up his shots with his Canon fixed to a spindly tripod – often with the central column extended – suggested otherwise. Particularly when (oh no!) he tripped the shutter with his finger. Yet, amazingly, his admittedly well-composed shots all came out pin-sharp. Not only that, but when displayed in his photo album, his images appeared as though they'd been expertly Photoshopped in-camera.

Flippant gripes aside, *any* TV programme concerning photography must be welcomed with open arms. I hope John intends to set out on his travels again soon, but might I suggest that this time he takes along a big sturdy tripod and a remote release.

**Mark Patten, Tyne and Wear**

## ESPIONAGE ACTIVITY

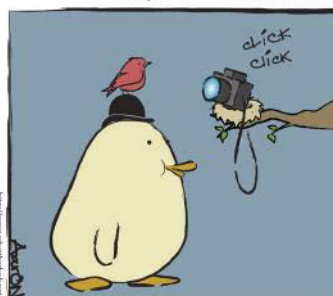
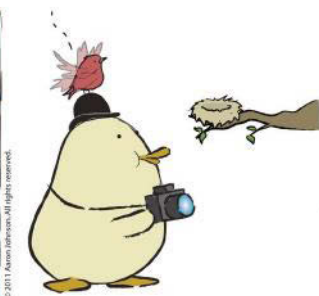
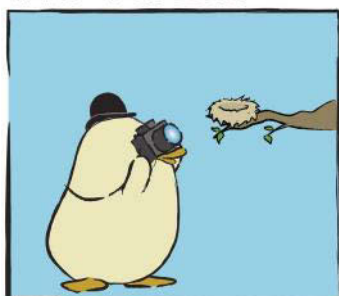
The debate between reader Geoff Piltz and Ivor Matanle (*Letters*, AP 1 February) reminded me of something I read many years ago about espionage activity during the Second World War. Rather than make life difficult for themselves with tiny Minox film strips, spies used folding rollfilm cameras. This type was quite pocketable, yet produced negatives notably larger than those from the Minox, and which were much easier to read even with the push-processing necessary with the film stock then available. In the cinema world of James Bond, of course, a folding Zeiss Ikon from the 1930s would have presented quite the wrong image.

**Peter McKenzie, Northumberland**

## STORAGE WARNING

AP readers might benefit from a reminder of something we should all know, but can easily sleepwalk into forgetting: hard drives, internal or external, can go wrong. I had done the sensible thing and bought an external hard drive as a backup for my photographs, but slowly, over the course of a few years, as my PC got fuller and everything seemed to work well and be reliable, I had deleted stuff on it, leaving the external drive as the sole copy. It had never been any problem, and I was always meaning to get another one to back it up when I had a bit of spare cash. But I didn't. Then one day, out of the blue, the PC no longer recognised the external drive. It still spun up, but the data was inaccessible. It had about four years' worth of raw photographs on it, as well as all the Lightroom processing metadata.

## What The Duck



<http://www.whattheduck.net/>



A few costs might be worth noting: an engineer's time will typically cost you about £100 per hour to try to fix the problem. If it can't be done, data recovery, which requires specialist equipment and a dust-free environment, will (according to my engineer) typically set you back between £400 and £1,000, and might be more. Alternatively, 2TB of external hard drive can be bought for £60–£70. As insurance goes, it seems a no-brainer. If you don't have at least two copies of your photographs, back them up today. Tomorrow might be too late.

**Graham Hobbs, via email**

**We have had at least three hard-drive failures in the office, Graham. But it's worth adding that, nowadays, cloud storage is a simpler alternative to juggling multiple hard drives, so long as you have a good internet connection – Nigel Atherton, Group Editor**

### SOUNDS OF SILENCE

While leafing through an old AP from about a year ago, I noticed that Damien Demolder's editorial commented on the dreaded phrase, 'That's a great picture – you must have a really good camera.' This reminded me of my friend Colin, who I worked with for many years.

Like myself, Colin was an enthusiastic amateur photographer and a member of his local camera club. While out with his wife one evening, dining at a friend's house, Colin took the opportunity to show off a few of his latest photographic creations. After complimenting Colin on his

photographs, the hostess rather spoiled the moment by stating, 'You must have an expensive camera!'

Colin, however, had his revenge. After dinner was finished, he simply rose from the table and said, 'What a great meal – you must have a very expensive cooker!' The silence was deafening!

**Alan Waddell, Glasgow**

### DARKROOM DREAD

I read with some dismay in AP 25 January about the revival in the popularity of darkroom skills. As an amateur wildlife photographer (and one-time beneficiary of your prized *Reader Spotlight* Editor's Choice Award), the environment is always uppermost in my mind and the thought of all these developing chemicals being once again flushed down the drain, polluting rivers and poisoning wildlife, fills me with dread. Surely, the school involved in the *News* report should have borne this in mind when planning its second darkroom. Obviously, pollution and the environment are not high on its teaching agenda.

**Russell Brown, via email**

**Despite the revival of interest, film photography will never again be more than a niche activity. It won't be practised on the industrial scale it once was, and many aspects of the digital process aren't especially environmentally friendly, either. So long as the by-products are dealt with in a responsible way, the environmental impact should be minimal – Nigel Atherton, Group Editor**

### ART AND SCIENCES

Chris Mitchell's claim that 'historians despise trade, science and technology' (*Letters*, AP 8 February) is bewildering. Perhaps he meant to qualify it in some way, and forgot. Cunningham's *Growth of English Industry and Commerce* told the story from Saxon times to 1881, when it appeared. Since then, many other academics, not to mention lay historians, have come up with similar national accounts, studies of individual initiatives and 'house histories' tracing the development of particular businesses. My interests include the history of explosives manufacture. At least a couple of accounts, one comprehensive, were published more than 100 years ago. Since then, many others have appeared.

For writers of industrial history since 1839, it helps that photography soon became recognised as a means of recording technical accomplishments, plus workshops, factories and their staff. In case of accidents, it could also come up with images that might be helpful to investigators.

An example is the photograph (above),



taken on 21 February 1879, 135 years ago, almost to the day, of the aftermath of a 'blow' (accidental explosion) that wrecked a stationary steam engine house at the Marsh Gunpowder Works in Faversham, Kent. The bowler-hatted figure may well have been the redoubtable Major Majendie, HM Chief Inspector of Explosives, who worked in Sherlock-Holmes fashion to deduce what had gone wrong, and then issued firm instructions to all powder manufacturers to ensure, as far as possible, that a similar mistake wasn't made again.

**Arthur Percival, Kent**

# BACK CHAT

## AP reader Carol Davies rails against the modern trend of posting selfies on Facebook

**IF THERE** is one thing in photography that drives me to distraction, it's the selfie. These egotistical self-portraits are rife, irritating and just plain naff! And Oxford Dictionaries nominating selfie as the word of the year irritates me even more (*News*, AP 14 December).

I occasionally use Facebook to test out some of my own pictures – not selfies, but landscapes and macro shots of flowers. And I get cheesed off when a shot I'm particularly proud of receives no 'likes' or comments at all. It's worse than someone totally panning one of my pictures. Then I check out a few Facebook female friends' selfies. Despite redeye, bleached-out faces and the limited poses possible with handheld self-portraits, the 'likes' mount up like hungry gulls around a fishing boat. And the comments, such as 'Fab pic, babe' have me gnashing my teeth in rage. Some of the selfies I see *are* technically competent, but that doesn't distract from the vanity of assuming that people want to see them.

My 15-year-old daughter frequently posts selfies on Facebook and tells me I should post a few myself. Not likely! I recently ran into an ex-boyfriend from my college days. We often speak via Facebook, but he sends me endless selfies in all manner of ludicrous poses. He always asks, 'Whaddya think?' and I always reply that he looks like an idiot.

My other daughter, who's 14, is obsessed with pop star Rihanna. If it's good enough for 'RiRi' then it's good enough for my daughter. Every few minutes, it's out with her smartphone, then click, click, click until a suitable – but usually technically dire – image has been captured. Then it's onto Facebook where, within minutes, the 'likes' from her friends have her phone pinging for the next few hours. When my own phone indicated a new message recently, I even found a selfie from my eight-year-old nephew.

But it isn't just selfies that get my goat. A Facebook friend posted a shot of the fish and chips she was about to have for lunch. She couldn't decide whether to put brown or tomato sauce on them. Within minutes there were a dozen comments suggesting which sauce she should use. Come on! Surely life's too short!

Seemingly not. My ex-boyfriend sent me a shot of his wrist both before and after he'd had an image of an eagle tattooed on it. My reply to his usual 'Whaddya think?' was 'Get a life'. Am I being too hard on the selfie generation and am I worthy of the old fart tag my sister jokingly (I hope!) gave me?

Many years ago, an AP *Backchat* submission required a portrait of the author. I'd written one and, as I then lived on my own, I tried to take a self-portrait with my SLR mounted on a tripod. When I had the film processed, there were duff shots galore. But no such problem with digital cameras or camera phones. They make selfies all too easy. And therein lies the problem!



# PHOTO INSIGHT

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**Andrew Sanderson discusses this playful gum print of his friend's daughter and what it is that makes gum printing such an appealing process**



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15

**GUM PRINTING** was something that I did passionately for a number of years, largely during the 1980s. Since then, I've dipped in and out of it, but it's a process that I've kept meaning to go back to and tackle seriously again. It's a time-consuming process and, as a result, I kept putting it back. It's something that demands a dedicated chunk of time.

Recently, I talked to a painter friend of mine who told me that they used to really love my gum prints and that one comment inspired me to get back into the process. I set myself up with a couple of prints and the moment the first image came up in the tray I fell in love with it all over again.

The image here, which is a recent shot, wasn't taken with the intention of producing a gum print. In fact, it was just a snap taken at a friend's house. We had taken the dog to visit because their daughters really love our dog. One of my friend's daughters lay down on the floor and put her head on the dog, and I saw the opportunity to take a shot on my iPhone. Later, I changed the shot to black & white in Photoshop and brought out some of the tones where I thought it was important. Once I'd decided that I was going to get back into gum printing, I made a copy negative from the image. I then started the process to see what I could come up with.

Because the gum process loses a lot of information in the lower midtones, it's difficult to bring out subtle shadow details. As a result, you can't tell straightaway what's going on in this particular image. You have trouble seeing whose hair is whose and what some of the shapes are. I really like that.

I've had to emphasise certain areas and subdue others to remove some of the

distractions in pattern and tone, such as in the carpet and shirt. It's all about leading the eye a certain way around the picture. In this case, a chunk of the manipulation was done before the negative. I could have manipulated the gum print with a soft brush during printing, but that's a slightly crude way and it doesn't give you repeatable results. I like to make a copy negative where it has all the information on it that I need and then I can print from that.

This image has three layers, meaning that I printed it three times in order to get the depth and contrast I needed. The way to get the full tonal scale is to print it at least three times with different densities – one for shadows, one for midtones and one for highlights. Looking at it now, it could perhaps do with another layer, but that's the joy of a gum print – you can add to it at any time. I could go back and print it again using gum prints I did nearly three decades ago. Perhaps I'll come back to this one and work on the shadows.

This image was printed on Bockingford paper, around 8x6in in size. I'm also becoming quite keen on Arches paper because it feels like parchment and has more of a classic texture. This paper is great for gum printing. I'd like to print on bigger paper, but the larger the gum print the more difficult it is because you have to arrange bigger sources of UV light. I'll probably rig up a lightbox and a contact-printing frame that can handle prints larger than A4. At the moment, I just use a UV face-tanning unit that does the job nicely.

People sometimes ask me what the appeal of gum printing is. It can sometimes be difficult to put into words, but I think it's

**'I've had to emphasise certain areas and subdue others to remove some of the distractions in pattern and tone, such as in the carpet and shirt'**



the fact that when you hold a gum print in your hands it feels like you're handling something that's been crafted. You know that it's not something that can be repeated exactly because there will always be subtle differences between each print. Also, when you look at a print, because parts of the





© ANDREW SANDERSON

image are obscured or lost in the textures of the paper, the picture has an air of mystery. If you have an image where all the visual information is present, it's just a matter of observing with your eyes. With gum printing and other processes, you're introducing mood and mystery by suppressing certain

areas and highlighting others. Then you're looking with more than just your eyes. When I'm printing, I'm working in the way a painter would. I'm exploring light, tone and composition, and I'm trying to make the image work with those things in mind. I'm not necessarily looking for people

to look at my images and focus on the technique, although some people may choose to focus on the technical strength of gum print. I want my work to appeal to people outside of that and stand up as an image. It's not just about impressing other photographers. **AP**


**Andrew Sanderson**  
was talking to  
**Oliver Atwell**



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*– Photography Monthly magazine,  
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# Telling stories

**Timothy Allen**, the current Travel Photographer of the Year, talks about his success and how he has climbed to the top of his industry with images that tell stories. **Andrew James** reports

**IF ANYONE** is going to know what defines 'travel' photography, then surely the winner of 2013's Travel Photographer of the Year Awards is going to know, right? Yet the question elicits a momentary pause, a little splutter and a cough before Timothy Allen admits that actually he doesn't like the word 'travel' anyway.

'It's a bit of a loaded word, unfortunately. I think most good travel photographers would consider themselves as just photographers who travel. That's certainly how I consider myself, especially as I come from a hard-core photojournalist background,' he says.

'Having dipped my toes into both, the

difference I can see in a broad sense is that photojournalists love pain and death, and travel photographers love the antithesis of that. Photojournalists think that travel photographers don't cover anything worthy and travel photographers think photojournalists are obsessed with war and gritty imagery.

'We tend to look the other way when we see something that isn't easy on the eye. If we see someone suffering, we'll probably help them and then take a photo of them looking happy in their hut.' His last comment draws a hearty laugh, and while it's plain that he means what he says, his tongue is also firmly in his cheek.

Timothy was a news photographer for seven years, but gave it up when he realised it wasn't making him happy. He was in a financial position to do exactly what he wanted and chose to photograph interesting and unusual people who were happy about him being there.

'In one school of thought I've copped out a bit, and I do think that travel photography is the easier option. But it's getting harder to find something unique and my approach has changed. It's less about finding something new and more about discovering another aspect of something that has already been seen before,' he explains.

## AWARD-WINNING

At 43, this English travel photographer is clearly at the top of his game. His start as a photojournalist has helped him develop a story-telling style that is very evident in his travel work, and perhaps it's no great surprise to discover that he is taking this approach into film work, too.

Success in the Travel Photographer of the Year is clearly welcome, but not necessarily a milestone in an already well-established career. He was awarded the ultimate accolade thanks to four portfolios being shortlisted in different categories. The TPOTY judges noted

**Replastering of a mud mosque in Djenne, Mali**  
Canon EOS 5D Mark II, 16-35mm, 1/640sec at f/7.1, ISO 400



his 'consistency' and the fact that his black & white work was particularly 'noteworthy, engaging, and well paced'.

One of his monochrome portfolios is of the replastering of the mud mosque in Djenné, Mali (see page 23). Every year the locals flock to help renovate the building that is completely constructed from palm wood and mud. Timothy was there, in the middle of the melee, with his Canon EOS 5D. The black & white portfolio clearly caught the attention of the judges, but Timothy is less impressed with his own mono work:

'I don't shoot mono much,' he says. 'I don't like it! To be honest, I find it too easy, although the kind of images I take lend themselves to mono because of their soft tones.'

Surprisingly, Timothy doesn't feel his winning images from the 2013 competition are the best he's ever entered. 'When I did *Human Planet* three years ago, I had an unbelievable portfolio of images – it was untouchable. But I didn't win. This year I'm not into my pictures that much, except a lady in her mud hut in Wales. That was a great untold story and it's in our country.'

*Human Planet* – the remarkable BBC TV series – is certainly instrumental in Timothy's development as a 'photographer who travels'. He spent almost two years working on the production of the series and was in charge of the stills photography, as well as starting to use the video capability of his DSLRs. By his own admission, the commission gave him access to many of the best stories in the world.



## TRAVEL PHOTOGRAPHER OF THE YEAR

**TIMOTHY** enters the Travel Photographer of the Year to feel part of the community and to support what he views as his industry's major awards. 'The prizes are phenomenal and the number of people who enter is mind-boggling,' he says. 'The organisers have branched out into seminars and the *Travel Photographer Live* show, and they really are doing our industry a lot of good. If you are an up-and-coming photographer, then it's hugely important to get involved in it.'

'It can't be easy to attract sponsors these days, but TPOTY is managing it by having a really good product. I have a huge amount of respect for them and what they are doing for the world of travel photography.'

For more about the competition, visit [www.tpoty.com](http://www.tpoty.com).





**Mizo boys playing  
football at sunset,  
Sangau, India**  
Canon EOS 5D,  
85mm, 1/3200sec  
at f/9, ISO 200







#### KITBAG

For almost all his work, Timothy prefers prime lenses. The only zoom lens he has in his kitbag is a 16–35mm. Otherwise, it is a 24mm, 35mm, 50mm, 85mm, 200mm and 400mm. He believes that shooting with primes is a key component in what he does and how he does it.

‘It may all be in my head, but shooting on a 50mm f/1.2 and shooting on a 35–70mm zoom at 50mm is a completely different experience,’ he explains. ‘Primes are simple. They force you to make the most of one thing rather than try to get a bit of everything.’

## TRAVEL AND GEAR

**TIMOTHY** has two approaches to travelling with his kit – take everything or take as little as possible! ‘If it’s a job when I have a porter, I’ll take everything,’ he admits. But on a recent trip to Nepal, where he was backpacking for a lot of the time, he slimmed his kit down to the essentials.

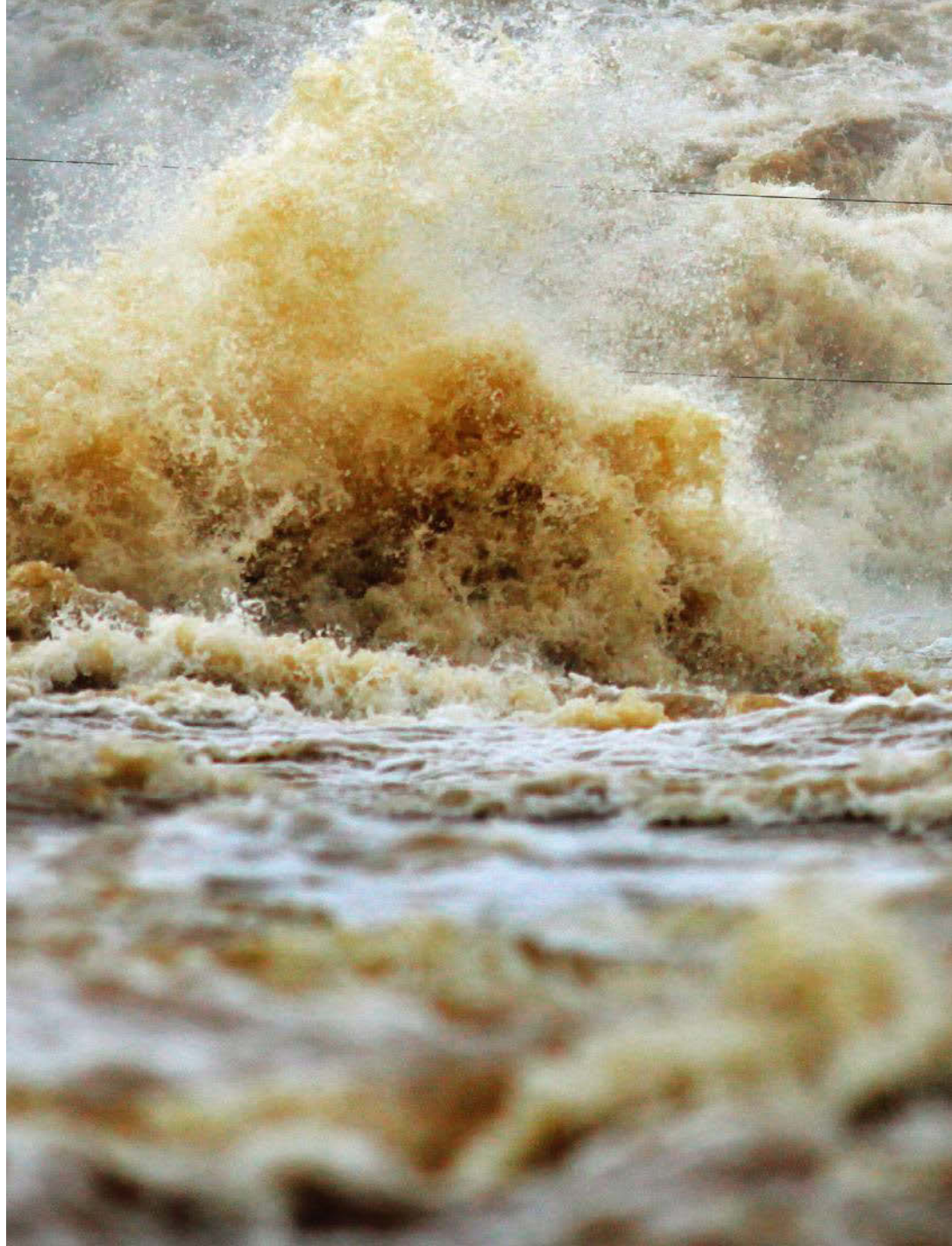
‘I didn’t take the 400mm lens, and instead of an 85mm f/1.2 I took a f/1.8, which is really small in comparison,’ he adds. ‘I kept the 50mm f/1.2 and put the 16–35mm zoom in.’

Whether he takes a tripod is down to the job but, if possible, he won’t, preferring the lightweight adaptability of a Gorillapod. ‘Tripods are large, heavy items that you use very little,’ he says. ‘In this day and age you don’t really need one unless you’re doing a long exposure, and long exposures are a bit of a one-trick pony.’

‘With a Gorillapod, I can make a tripod out of three pieces of wood with the gorilla wrapped around the top!’

Timothy takes a lot of 32MB CompactFlash cards, but copies images onto portable hard drives at the end of each day. ‘I download to an external hard drive, then instantly re-copy to a second before wiping the card so I always have empty cards ready,’ he says. ‘If worst came to worst, I could last for days on CF cards, but I’ve been lucky and I haven’t yet lost images this way.’

‘I also take a MacBook Pro as my laptop but if iPads had USB ports then I’d use them! But you need to be able to plug things in and out. I often have to set up temporary offices in hotels rooms, so it’s nice to have a proper laptop – even though the MacBook Pro is a bit big really.’



**Above: Crossing the turbulent Mekong, Laos**

Canon EOS 5D Mark II, 400mm, 1/8000sec at f/5.6, ISO 640

**Right: A spectacular view of the Buzludzha Monument, Bulgaria**

Canon EOS 5D Mark II, 50mm, 1/640sec at f/2.8, ISO 640

**Far right: Inside the abandoned Buzludzha Monument, Bulgaria**

Canon EOS 5D Mark II, 16–35mm, 1/800sec at f/7.1, ISO 640

Timothy’s advice is simple: if you don’t have a 50mm prime, then buy one – even an inexpensive 50mm f/1.8. ‘Push it to some extremes – candlelight or low light at the end of the day, and start looking at highlights in a different way,’ he says. Soft highlights with a 50mm f/1.8 can become strong highlights. It will change your perception.’

On the whole, Timothy shoots his images as JPEGs rather than raw files and regards raw as generally being ‘too much hassle.’ However, he will switch to raw in certain testing lighting conditions, such as at altitude where the air is thinner, or if shooting directly into the sun.

‘The conditions I shoot in tend to be easy to post-process,’ he says. I don’t shoot in harsh light because I don’t like the look of it. I like evening and early morning light, or soft natural light inside buildings. But I take pictures with post-processing in mind, it’s very much a part of it.’ Timothy uses Photoshop to its maximum, dodging and burning individual images until he has a good exposure in every part of the frame.







## STYLE AND APPROACH

Timothy's style is based on using available light only. He doesn't employ flash and is always looking to capture an intimacy with his subject that helps to tell a story, which, in turn, engages the viewer. To get this closeness, he believes the only way is to get to know them.

'It's to do with life experience,' he explains. 'If you are an affable person you'll be an affable photographer, but if you're bit of a pillock, then you will be as a photographer too. You can fake intimacy but, for the way I shoot, if they don't want me there I'll stop photographing them. I'm not going to force them because that reluctance will come across in the image.'

The real trick, reveals Timothy, is to engineer a circumstance where someone invites you to photograph them. 'It's important to create that space where someone wants you there – whether that's by being nice to them or offering them something, like gifts or money,' he says.

His tip is to take a little printer with you when you travel. This paid off for him in Mongolia a couple of years ago. He approached a wedding party and explained that if they allowed him to take photographs of the ceremony he would provide a set of prints. By the end of the wedding, he was organising group shots and effectively working like a pro wedding photographer. 'In between the line-ups, I got some great pictures and, at the end of the day, I knocked off 30 prints for them and they were really happy,' he says.

Timothy is quite honest and says he is not an objective photographer. He sets things up, moves people around, and does everything he can to pull the threads of an image together in the way he wants. A lot of the time he is simply coaxing or squeezing something more out of a given situation – like getting a group of chattering women to move from





**Stopping for a dawn cigarette break, Ijen sulphur mine, Indonesia**

Canon EOS 5D Mark II, 16-35mm, 1/40sec at f/2.8, ISO 1600



one side of a room to the other because the natural lighting there is more 'biblical'.

While in most cases this is nothing more than reacting to a situation that is already happening, there will also be times when Timothy needs to direct the circumstances even more. The shot Timothy captured for the cover of the *Human Planet* book that accompanies the BBC series (see below) was one such occasion.

'We spent two weeks with the eagle guys and by then I knew where the best locations were, so when we needed a cover shot I set it up,' he says. 'I asked the young lad to fly the eagle from this amazing spot just as the sun was setting and photographed him on a 400mm lens. He really does fly his eagle from there, but I set up that moment, orchestrated it so that I got the best lighting conditions and best background. If you see a picture that is too good to be true, it's probably because it is.'

Timothy believes many people have a misguided sense of shooting what is real and think that successful photographers like Steve McCurry just get lucky. In photojournalism, setting up a shot is considered bad practice, but it happens, and in travel photography he believes it is ubiquitous.

'My pictures are a reflection of what I did, not what the people in the photo did,' he says. 'I had a massive impact on the picture and it's not some natural thing that just arose. The way I shot it, how I interacted with the subject or moved them all play a part. I have evolved into a photographer who wants to tell the story with my own input.'

Out of a career travelling the world and shooting images, Timothy admits it is difficult to single out places or stories as particular favourites. But he picks a relatively



**Central Highlands, Papua New Guinea** Canon EOS 5D Mark II, 85mm, 1/250sec at f/2.8, ISO 800



**Human Planet** is published by BBC Books, priced £25 (ISBN 978-1-846-07956-6)

recent trip as one that stands out for being a 'magnificent untold story'. It's ironic that this particular story doesn't even feature people in it.

'It's a simple story of a disused monument and nobody had, at that time, reported it,' Timothy explains.

The enormous concrete Buzludzha building in Bulgaria (see page 28) was constructed as a monument to communism, with sumptuous marble and glass décor and a huge main hall with 500 square metres of intricate mosaics depicting Bulgarian and Soviet communist themes. Since the fall

of communism in 1989, the building in the Balkan Mountains has become derelict.

'I went out to cover another story and had a look at it while I was there,' he says. 'I ended up staying there for a week. It's the kind of story nobody had seen before and I like that. When I put the story and images on my website, it had 300,000 views in one weekend. It went totally viral!'

'I was told the other day that the Bulgarian government has now boarded it up because so many people have tried to go there and photograph it since. But it was a fun thing to do – adventurous and unusual.' **AP**

To see Timothy's images for *Human Planet*, visit [humanplanet.com/timothyallen/](http://humanplanet.com/timothyallen/). The 2014 Travel Photographer of the Year exhibition opens from 11 July until 17 August at Royal Geographical Society, 1 Kensington Gore, London SW7 2AR. Visit [www.tpoty.com](http://www.tpoty.com) for more information



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## Michel Hersen USA

Michel returns to AP's *Reader Spotlight* with another superb collection of images, taken from his explorations of National Parks in the USA. The images here are taken from trips to Mount Rainier, Grand Teton National Park, Olympic National Park and more. You can explore Michel's photography further by visiting his website at [www.photographybymichel.net](http://www.photographybymichel.net).



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### Mount Rainier

**1 Michel's rich, ornate image is reminiscent of a classic landscape painting**

Nikon D300, 18-200mm, 1/25sec at f/20, ISO 200, tripod, polariser

### Alaska Range

**2 The depth of field here ensures we miss no element of this beautiful landscape**

Nikon D300, 18-200mm, 1/8sec at f/22, ISO 100, tripod, polariser, ND filter

### Grand Teton

**3 The diagonal line of the riverbank leads the eye along the reflections**

Nikon D300, 18-200mm, 1/6sec at f/16, ISO 640, tripod, polariser, ND filter

### EDITOR'S CHOICE

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*This stunning Alaskan vista really stands out this week for me. The tones and colours in the image are lovely, while I like the way Michel has opted for a telephoto lens to compress the perspective. This has generated a series of distinct lines leading back to the mountain range in the distance to really add depth to the shot. Phil Hall, technique/features editor*





## Michel Hersen continued

**Cadillac Mountain**  
**4** There is an incredible range of tone and contrast in this sunrise image  
 Nikon D300, 18-200mm, 1/2sec at f/16, ISO 200, tripod, polariser, ND filter

**Great White Throne**  
**5** This shot was taken in Zion National Park, Utah  
 Nikon D300, 18-200mm, 1/25sec at f/18, ISO 100, tripod, polariser

**Hurricane Ridge**  
**6** The blue hue creates a cold, atmospheric image  
 Nikon D300, 18-200mm, 1/60sec at f/18, ISO 100, tripod, polariser





## Mark Cornick Surrey

Mark is currently striving to complete his LRPS Distinction, following in the footsteps of his partner's grandfather. He enjoys shooting cityscapes, architecture and anything with a 'gritty urban feel'. To see more of his images, visit his website at [www.markcornickphotography.co.uk](http://www.markcornickphotography.co.uk).

## More London Complex

**1** The emptiness of the sky enhances the abstract feel of this HDR image  
Canon EOS 550D, 10-20mm, 1/100sec at f/9, ISO 100

## Heals Department Store, London

**2** A heavy vignette added in Photoshop helps lead the viewer's eye into the spiral  
Canon EOS 550D, 8mm, 1/40sec at f/8, ISO 200

## Embankment

**3** Mark's challenge when shooting on the Underground was getting a shot with no people  
Canon EOS 550D, 17-50mm, 1/40sec at f/4, ISO 200



## Second World War soldier

**1** This relatively simple image works because of the fascinating details

Olympus OM-2SP, 50mm macro, 30secs, ISO 100, tripod, cable release, reflectors



1



2



3

## Den Reader Norfolk

Den has been hooked on photography since he was ten years old when he would save his pocket money to buy film for his Kodak Box Brownie. Today he is trying to push boundaries in how he approaches his subjects. To see more of Den's images, visit [www.denreader.com](http://www.denreader.com).

### Brass thimbles

**2** Den has clearly played extensively with the lighting set-up here to get this image as interesting as possible  
Olympus OM-2SP, 50mm macro, 120secs, ISO 100, tripod, reflectors, cable release

### Fancy scissors

**3** The framing of this image is key, and Den has been very precise to ensure the scissors are symmetrical  
Olympus OM-2SP, 50mm macro, 90secs, ISO 100, tripod, reflectors, cable release

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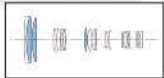


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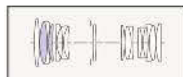
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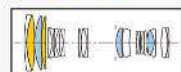


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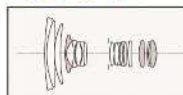


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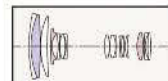


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By removing and tilting the lens away from the lens mount, you can create dreamy defocused effects

AP guide to...

# Freelensing

Discover how to achieve creamy defocused effects without a dedicated tilt-and-shift lens or Photoshop. **Phil Hall** shows you how



**FREELENSING** is a simple yet really creative technique that can imbue your images with an ethereal, dreamlike quality similar to the effect you can achieve with a tilt-and-shift lens when you tilt it, or a Lensbaby. However, rather than spending a small fortune on one of these lovely optics, take a look at your own kit. You've probably already got what you need to do it yourself, and if you haven't, acquiring the necessary gear will cost a fraction of the price of a tilt-and-shift lens.

As the name suggests, freelensing is accomplished by detaching the lens from your camera and holding it up to the lens mount. Then, by slightly angling the lens away from the body, it's possible to shift the focal plane in weird and wonderful directions to produce unusual defocused areas in your image. We're only talking about movements of a few millimetres to achieve this look, so the risk of dust getting trapped on your sensor is quite small. However, it would still be prudent to be cautious when working with the sensor exposed like this.

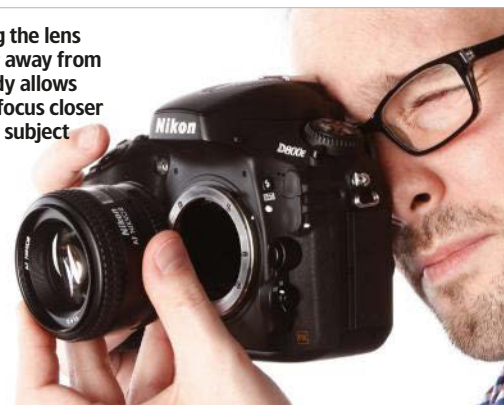
By holding the lens further away from the lens mount, it is possible to focus much closer to your subject than is normally possible when the lens is attached to your camera. Think of it like a set of invisible bellows, allowing you to get some really striking macro images. For ultra-close-up shots, try reversing the lens to really magnify your subject.

With more distance between the rear of your lens and the camera's lens mount, light can creep in from the gaps as you freelens and result in light leaks on your image. While this may not sound particularly desirable, don't be deterred, as this can

By tilting the lens away from the body by a few degrees, you can shift the focal plane



Holding the lens further away from the body allows you to focus closer to your subject



render a lovely vintage look to certain shots. Don't forget that in this instance your exposed sensor will be slightly more prone to dust, so try to limit the time you shoot and, where possible, shoot in an environment that is as clean as possible.



## WHAT YOU NEED

**IF YOU'RE** planning to try freelensing with a full-frame DSLR, a 50mm prime is a favourite among those who do a lot of this kind of shooting. For those using an APS-C-sized sensor, a 35mm lens or similar will be fine.

While longer focal lengths are also worth trying, you have to consider the increased risk of camera/lens shake affecting your image, especially if you're trying to hold both a camera and lens steady. If you get it right, though, it can produce some striking effects. Wideangle focal lengths can also be worth experimenting with, but you might find it tricky to see what's in focus and vignetting can be an issue.

Whatever focal length you decide to try, it is best to avoid zoom lenses. Stick with a fast prime as it offers faster maximum apertures and vignetting is less pronounced.

The beauty of freelensing is that because you don't need to attach the lens to your camera, you're not restricted by what lens you use. In fact, freelensing can be much more successful when using another manufacturer's glass on your DSLR. For example, some people prefer to use Nikon primes on their Canon DSLR, as these lenses are more suited to

focusing on distant subjects. This is because the flange focal distance (the distance between the sensor and the mounting flange) on a Canon DSLR is just 44mm compared to 46.5mm for a Nikon model. Set the focus to infinity on a Nikon lens and you can focus on subjects much further away while still getting those creamy defocused areas in the shot.



Some cameras will need this option enabled in the menu

## TROUBLE SHOOTING

**IF YOU'RE** using a Nikon G-series lens (without an aperture ring), the lens closes down the aperture blades when disconnected from the camera, resulting in dark images. At the rear of the lens is an aperture lever and by moving that anti-clockwise you can open the aperture. It would be impractical to try to hold this open while freelensing, so you'll need to jam the aperture lever in the its wide-open position by inserting a piece of card or a matchstick in the gap.

The good news for Canon, Olympus and Pentax users is that the lenses don't auto-close the aperture blades when disconnected.

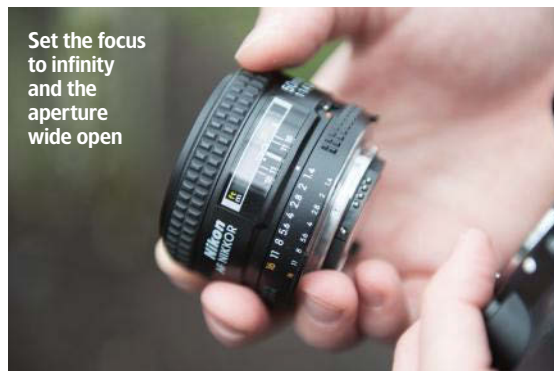
Some cameras, such as Sony models, won't let you fire the shutter if a lens isn't attached. You can rectify this by enabling the 'Release w/o Lens' option in the menu.



# HOW TO DO IT



Set the focus to infinity and the aperture wide open



**1** Start by setting the drive mode to continuous. Slight movements will subtly change focus, so by being able to fire off a series of shots in quick succession you should be able to bag at least one image with the focus where you want it. Set your camera to raw and then to manual mode. Dial in the exposure for the scene, setting the

aperture to match the maximum aperture of the lens, and then detach. If you're using a lens with an aperture ring, set it to the maximum aperture of the lens and set the focus to infinity. Using this method, you'll find it's easier just to gently rock back and forth to find focus rather than trying to hold your camera and lens as well as manually adjusting focus.

Live view can be much easier for checking focus than a viewfinder



**2** Now you can start shooting. While you may prefer to use a viewfinder to compose your shots, live view can be very useful as you'll find it much easier to check and assess focus when you're shooting. Obviously, the

more you tilt the lens away from the camera, the more pronounced the blur will be. By tilting the lens to the right, the left side of the frame retains focus, and by tilting downwards, the top area will retain focus.

It takes practice to master freelensing



**3** Remember, though, that freelensing is by no means an exact science, so don't be put off if it doesn't work at first. It's a technique that will take quite

a bit of practice (and luck) to achieve shots you'll be happy with, so persevere with it and you'll be rewarded with unique and striking images.





# TIPS FROM THE EXPERTS

Three professional photographers with three very different styles explain how they use freelensing to enhance their photography

## Matt Osborne

[www.matthewosbornephoto.com](http://www.matthewosbornephoto.com)



**FREELENSING** allows me to be creative with my photography, as I can control the plane of focus. As a portrait photographer, I can concentrate the focus on the eyes and then have

the rest of the face softer. If I want to isolate a subject from a distracting background and I am unable to use depth of field, I can simply tilt my lens to knock part of the image out of focus.

This method also allows me to use different lenses that are not designed for my camera. As a rule, try to use lenses that are a different make to your camera but also require a deep adapter. I often use a vintage Carl Zeiss Pentacon Six medium-format lens on my Nikon D800 or FM. I find that

medium-format optics make some of the best freelensing lenses, as even with the lenses at a distance from the camera body you can still focus. This means you can tilt your lens and get creative.

When shooting, I normally prefocus my lens using the hyperfocal distance to the subject so I do not have the lens too far from the camera body. I cup the lens from the side of the camera where the light is brightest to reduce the chance of light getting into the camera and potentially wrecking the photo due to excessive flare. Of course, you can also use this light creatively if that is the look you want to achieve.

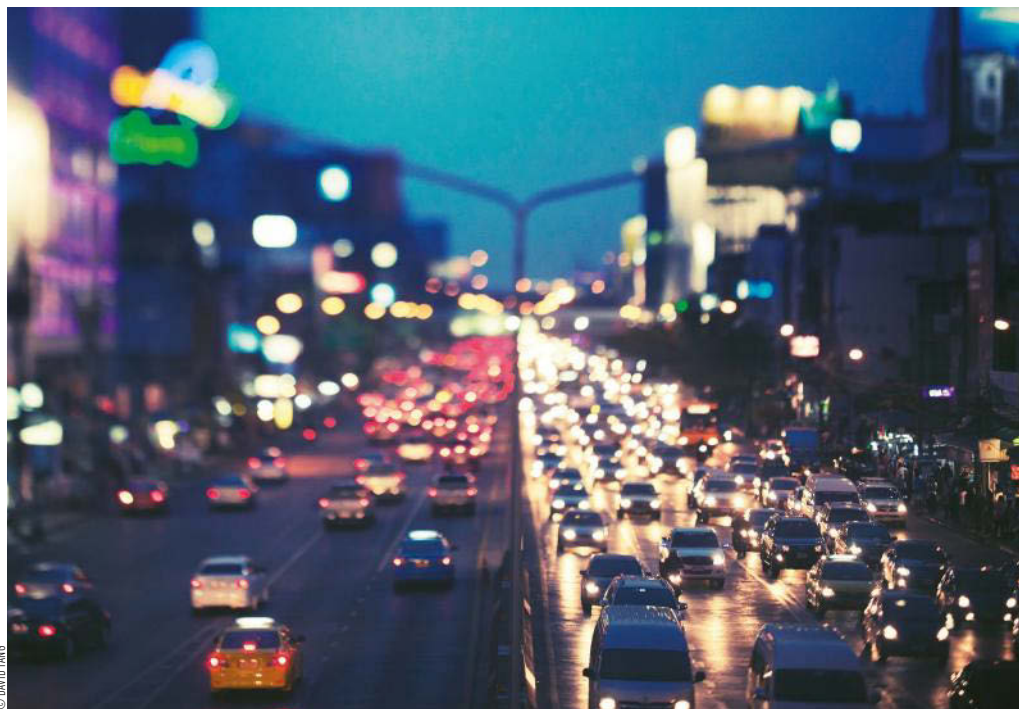
What I enjoy most about freelensing is that I can obtain images straight from the camera that look as though they have been Photoshopped and they are unique to me. Every photographer is looking to do something new or edgy that catches people's attention, and freelensing lets you get one step closer to that goal. Enjoy!

**Above:** Matt has managed to get the focusing spot-on here, while the low-key lighting draws the eye in



**Right:** The soft subdued lighting and lovely gaze deliver a really atmospheric image





© DAVID TANG

## David Tang

[www.portfoliodavidtang.com](http://www.portfoliodavidtang.com)



**I STARTED** freelensing after seeing some photos a friend had posted on a website. He had taken the images while handholding an old lens to his camera body because he lacked the appropriate adapter to attach the lens. I loved the effect that it created and started researching the technique.

This image was shot on a Canon EOS 5D with a Canon EF 50mm f/1.8 lens. I simply set the focus to infinity, detached the lens, held it close to the lens mount and looked through the viewfinder. I'd recommend experimenting with the lens-to-camera distance and allowing light leaks to see the effects created, and joining a freelensing group on Flickr to get inspired!

**By using a high vantage point and a moderate telephoto lens, David has created a miniature-effect image**

## Oli Sansom

[www.olisansom.com](http://www.olisansom.com)



**I LOVE** freelensing because it turns any lens into a faux tilt-and-shift optic, and lets you create dreamy effects by shifting the plane of focus to strange angles that are often too

complex to achieve on a tilt-and-shift lens. The immersive sense of 3D you can achieve is incredible, by having objects in the foreground and background in focus at angles that run across the frame.

The trade-off is that nailing focus is a little more difficult, but it's worth it. There is also the question of 'will I or won't I drop my expensive lens' once it is removed from the camera. However, it's exciting to see how far your existing lenses can be pushed, and you can explore different lens options – even to the point of retro-fitting film lenses to DSLRs.

**Oli has used freelensing here to produce a unique and distinctive wedding shot**



© OLI SANSON



© OLI SANSON

**Above: Focusing on the eyes has resulted in a very defined line of focus that contrasts nicely with the muted tones and results in a striking portrait**





E. FAIRY SUNBATH, ELVES, ETC.

*Copyright. Photograph taken August, 1920.*



Left: 'The Fairy Bower' was the fifth and final photograph of the 'fairies' taken in 1920. Frances Griffiths always insisted that this was the one photograph that was genuine

Right: Elsie Wright's 1917 photograph of Frances Griffiths and 'fairies', taken with her father's Midg quarter-plate camera



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Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

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# The Cottingley Fairies

The pictures of the 'Cottingley Fairies' by two young girls unintentionally became one of photography's most famous hoaxes, writes **David Clark**

**IN THE** age of digital photography, we readily accept that images can be easily and convincingly manipulated. A century ago, however, photography was largely seen as a medium that captured reality as seen through the lens. This perception of photography's scientific status, together with society's greater willingness to believe in supernatural phenomena, led to one of the 20th century's most famous photographic hoaxes: the 'Cottingley Fairies' pictures.

Events began innocently. In the summer of 1917, 16-year-old Elsie Wright and her nine-year-old cousin Frances Griffiths were living in Elsie's parents' house in Cottingley, near Bradford in West Yorkshire. They often

played in the beck, a local hillside stream that ran near to the Wrights' garden. The girls claimed they saw fairies there.

Elsie's mother, Polly, had an interest in spiritualism, although her father, Arthur, was more sceptical. Arthur was a keen amateur photographer who had built his own under-stairs darkroom. Elsie herself had attended art college in Bradford since she was 13 and had worked in a photographic laboratory. As part of this work, she had developed skills in making composite photographs.

One July day, Elsie said she would photograph the fairies to prove they existed. With her father's agreement, she borrowed his Midg quarter-plate

camera, which recorded images on 4¼x3¼in glass plates. The girls went to the beck and returned with a single plate exposed. It showed Frances looking towards the camera and several 'fairies' dancing in the foreground (see above).

Arthur asked Elsie about what he described as the 'bits of paper' in the picture and she replied that they were the fairies she had talked about. A month later Elsie produced a second 'fairy' photograph and again insisted that the figure in the picture was real. Irritated by what he believed was his daughter's untruthful response, Arthur stopped allowing her to use his camera and the matter seemed at an end.

However, when Polly went to a lecture on 'fairy life' at the Bradford Theosophical Society in 1919, she mentioned her daughter's photographs. Two months later she allowed them to be presented at another Theosophical Society meeting and members were fascinated by this apparent conclusive evidence of fairies' existence. From this point, the story took on a momentum that was difficult for the Wright family to stop.

The original plates were sent to leading Theosophist Edward Gardner and subsequently examined by Harold Snelling, a photographic expert, who made new prints from the original plates. Snelling's opinion was that 'these dancing figures are not made of paper nor of any fabric; they are not painted on a photographed background – but what gets me most is that these figures have







The camera manufactured by W Butcher & Sons used for the first two 'Cottingley Fairies' photographs taken in 1917

© SPH/JEFFREY IMAGES

➔ moved during exposure.' The prints were then sent for expert analysis by Kodak officials, who more guardedly wrote, 'The prints show no sign of being faked work, but that cannot be taken as conclusive evidence of genuineness.'

In 1920, Gardner travelled to Cottingley to meet the girls and their families. He gave the girls two Cameo quarter-plate cameras and asked them to take more fairy photographs. Two weeks later, Elsie's mother wrote to inform him that the girls had taken three more pictures. Gardner passed this information to his friend and fellow spiritualist, Sir Arthur Conan Doyle, famous for his Sherlock Holmes stories.

Conan Doyle had been commissioned to write an article on fairies for the Christmas 1920 edition of *The Strand* magazine and used these photographs to illustrate it. He believed wholeheartedly in the girls' story and in the truth of their photographs.

By now, the Cottingley Fairies were internationally famous. While many commentators were sceptical about the authenticity of the photographs, there was great public interest in them. Two years later, Conan Doyle published his account of events and his views on the spirit world, titled *The Coming of the Fairies*.

In the following years, with no further 'fairy' pictures appearing, public interest waned. Elsie and Frances both married and lived abroad, hoping to put the story behind them, but Edward Gardner

produced further books on the photographs in 1945 and 1966, both times creating a resurgence of interest.

The girls returned to live in England in later life and were interviewed in newspapers and on television, but refused to admit to any forgery until 1983. They finally confessed that the 'fairies' were drawings that Elsie had traced from a book, then cut out and secured in position with hat pins. 'I hated those photographs and cringe every time I see them,' Frances said. 'I thought it was a joke, but everyone else kept it going.'

Despite admitting to the photographic fraud, both women insisted that, as girls, they had seen fairies in those locations. Frances furthermore maintained that the fifth and final photograph, later titled 'The Fairy Bower' (see page 42) was genuine.

However, photographic expert Geoffrey Crawley, who started writing regularly for AP in 2001 and later became the magazine's photo-science consultant, carefully analysed all the evidence in 1983 while editor of *The British Journal of Photography*. He concluded that the final picture was 'an unintended double exposure of fairy cut-outs in the grass.'

Frances died in 1986 at the age of 78, followed by Elsie in 1988 aged 84. Interviewed late in life, Frances said, 'I never even thought of it being a fraud. It was just Elsie and I having a bit of fun. I can't understand to this day why people were taken in. They *wanted* to be taken in.' **AP**

## BOOKS AND WEBSITES

**Books:** *The Fairy Ring: Or Elsie and Frances Fool the World*, by Mary Losure (2012), is the most recent account of the hoax. Arthur Conan Doyle's *The Coming of the Fairies* (1922) is still in print. Both are available from online booksellers.

**Websites:** Detailed background information on the history of the Cottingley Fairies photographs can be found at [www.cottingley.net](http://www.cottingley.net). Additional information is available on a number of sites, including [www.cottingleyreflections.com](http://www.cottingleyreflections.com).

## Events of 1910-20

### 1910

King Edward VII dies and his son is later crowned King George V of the United Kingdom

### 1912

Explorer Captain Robert Falcon Scott and his team reach the South Pole, but all die on the return journey

### 1913

The Ford Motor Company introduces the first moving assembly line, beginning the era of mass production

### 1914

German forces invade Belgium, leading the United Kingdom to declare war on Germany and the beginning of the First World War

### 1915

Theoretical physicist Albert Einstein formulates his general theory of relativity

### 1916

The Battle of the Somme takes place between July and November, in which more than one million soldiers are killed

### 1917

A Socialist Revolution in Russia topples the government of Tsar Nicholas II, which ultimately leads to the creation of the Soviet Union

### 1918

On 11 November, Germany signs an armistice agreement with Allied forces and the First World War is declared at an end

### 1919

In November, health officials declare the end of the global influenza pandemic, in which around 500 million people were infected and 50-100 million people died



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back, a series of internal dividers with long zippers are attached to two vertical, foam-padded dividers that are internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windownope-Mesh pockets inside the front flap visibly organize filters, film and other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown rain flap protects the zipper from the elements. Large front pocket with water-resistant zipper holds a jacket or extra gear. Compartment for up to a 12" laptop.

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190XPROL+804RC2 Kit	SAVE £73	£144.95
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MT190CXPRO4 Tripod	£359.00

## MANFROTTO BEFREE MKBFRA4-BH KIT

Compact, light and portable Befree is the ideal travel companion. A high quality tripod that fits into carry on luggage and backpacks. The legs fold perfectly around the head and quick release plate. Its new aluminum ball head is solid, quick and simple to operate. Comes complete with a stylish black and red carry bag. Max height: 144cm (123cm column down). Min height: 34cm. Closed height: 40cm. Weight: 1.4kg. Load: 4kg.

Befree MKBFRA4-BH Kit	SAVE £27	£147.00
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## SLIK PRO 700DX AMT KIT

Featuring Slik's Super Alloy "AMT" - a blend of Aluminum, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi-position legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip. The centre column is simple to adjust - loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement. The column is reversible, making this a great choice for macro photographers. Supplied with FREE 700DX head (worth £59.99). A perfect match to the leg set, this all-metal head has two pan handles to operate each axis independently. Max height: 190cm, (152cm column down). Min height: 62cm. Closed height: 76cm. Weight: 3.5kg. Load: 6kg.

Pro 700DX AMT Kit	SAVE £150	£129.95
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## SLIK SPRINT MINI GM II KIT

Setting up is simple and secure with fast, easy to use Slik speed release leg locks and gearless center column for quick height adjustments. The head features a precision milled aluminum ball. Max height: 138cm, (110cm column down). Min height: 16.2cm. Closed height: 36cm. Weight: 0.74kg. Load: 2.2kg.

Sprint Mini GM II Kit	SAVE £40	£59.90
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## 3-LEGGED THING BRIAN X1.1 TRIPOD

Built to withstand loads up to 8KG, Brian is powerful beyond his size. With the lowest shooting capability of any travel tripod in the world, Brian extends from just 125mm all the way to 2.04m. Includes a built-in detachable monopod. Rapid reversible! The removable triple section centre column, because of the added sections, stability is reduced when fully extended. Brian is designed to remove the column, and mount the head/camera directly to the tripod, gaining back the rigidity required for longer exposures. Spring ballast hook.

Brian X1.1 Carbon Fibre Tripod	£359.00
Eddie X2.1 Airhead Tripod	£249.90
Frank X5 Evolution 2 Airhead Tripod	£449.90

## BENRO TRAVEL ANGEL 2 ALUMINIUM

Incredibly flexible and portable, the legs can be inverted and folded back through 180° for optimum compactness and each leg can be independently locked in two positions for additional flexibility. A hook on the bottom of the centre column is used to hang additional weights. It features a detachable leg that can be unscrewed and used with the removable centre column to become monopod. This can also be adapted to a walking stick, complete with a compass. Supplied with a matched S Series ball head, interchangeable spiked and rubber feet and high quality carry case. Max height - 1590mm. Normal height - 1330mm. Min. height - 440mm. Folded - 440mm. Weight - 1.75kg. Max. Load - 8kg. Monopod max height - 1650mm.

Aluminium Travel Angel 2	SAVE £47	£202.99
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## DELKIN FAT GECKO SUPPORT

A dual suction cup mount that allows you to securely mount your camera/video equipment onto any smooth surface. Fat Gecko's suction cups are so strong they can hold a slight pound camera. The double knuckle design and 2" extension tube allow for 360° tilt, 360° turn & 360° rotation for all the best angles in any activity.

Fat Gecko Mount	SAVE £15	£54.95
Fat Gecko Mini Mount	SAVE £5	£24.85
Fat Gecko Bike Mount	SAVE £8	£15.95

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## INTERFIT STR100 PORTRAIT KIT

The ideal flash portrait kit for the mobile photographer. By using a Flex Mount on your flash (purchased separately), you can easily swap between the included items: 1x Beauty Dish, 1x Globe Diffuser, 1x Softbox (White), 1x Barndoor set, 1x Honeycomb.

1x Barndoor set. 1x Honeycomb.		
1x Snoot. The kit comes with it's own Soft Carry Case.		
<b>STR100 Portrait Kit</b>	<b>SAVE £29</b>	<b>£109.90</b>
Flex Mount (Available for most makes) ea		£6.75
STR101 EFX Kit	SAVE £15	£74.90
STR102 Beauty Dish/Reflector	SAVE £3	£36.95
STR103 Globe Diffuser	SAVE £7	£36.95
STR104 White Softbox	SAVE £3	£21.95
STR105 Barndoor Set	SAVE £3	£21.95
STR106 Snoot	SAVE £2	£27.95
STR107 Honeycomb 20"	SAVE £6	£18.95
STR108 Honeycomb 30"	SAVE £6	£18.95
STR109 Bounce Set	SAVE £9	£33.95
STR110 Large On Camera Diffuser	SAVE £2	£12.95
STR111 On Camera Diffuser	SAVE £7	£7.95
STR118 Flexi Arm	SAVE £4	£16.95
STR120 Twin Umbrella Kit	SAVE £37	£124.90
STR122 Silv/Whit 22" On Cam Refl	SAVE £9	£15.95
INT326 Flash Bracket	SAVE £7	£37.95
INT333 Boom Arm	SAVE £6	£23.95
INT334 Folding softbox	SAVE £5	£57.95

## LASTOLITE EZYBOX SPEED-LITE

Designed to fit directly to a flashgun (on or off camera), the Ezybox Speed-Lite is a 22cm x 22cm mini softbox which includes removable inner and outer diffusion layers delivering exceptional softness of light from such a small unit. The softbox folds away making it an ultra portable solution for busy photographers.

Available solution for busy photographers.		
<b>Ezybox Speed-Lite Softbox Mini (2420)</b>	<b>SAVE £7</b>	<b>£46.50</b>
Ezybox Hotshoe 38x38 (2438)	SAVE £7	£89.90
Ezybox Hotshoe 54x54 (2462)	SAVE £5	£104.95
Fabric Grid For Ezybox (2962)	SAVE £7	£52.50
KickerLite 90cm X 120cm (3492)	SAVE £20	£149.99
Baby Poser (8017)	SAVE £20	£104.95
Vinyl Train 1.8m x 2.15m (8868)	SAVE £12	£87.50
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HiLite Background 1.8m x 2.15m (8867)	SAVE £81	£318.98
HiLite Background 2.5m x 2.15m (8878)	SAVE £111	£488.88
Background Support System (1108)	SAVE £20	£129.99
Heavy Duty Background Support System (1128)	SAVE £25	£174.99
Super Leuci Modelling Bulb (3261)	SAVE £2	£6.95
XpoBalance 38cm (1558)	SAVE £5	£34.90
Trobalance (3658)	SAVE £11	£78.95
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Tilthead with Spigot (2401)	SAVE £3	£21.90
Lumen8 Radio Trigger Set (3265)	SAVE £4	£45.95
Triflector Speed-Lite (2833)	SAVE £35	£234.95
80cm Dual Umbrella (3223F)	SAVE £3	£26.90

## COKIN H250A GRADUATED KIT

Kit contains... P-Series Filter Holder, P121L Graduated Grey G2 Light (NDx2) Filter, P121M Graduated Grey G2 Medium (NDx4) Filter, P121S Graduated Grey G2 Soft (NDx8) Filter, 100 Page filter catalogue. H250A ND Grad Kit £39.90 H270A Full ND Kit SAVE £13 £36.95 WHILE STOCKS LAST!

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Swing-Up Strap 2 Cameras	SAVE £2	£57.54
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KOOD STRAPS STOCKED AT MORRIS		
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Comfort Neoprene Strap Can/Nik/Pan/Oly		£9.95
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Holds any camera: DSLR, Micro 4/3 or point-and-shoot. Attaches to any strap or belt. Works with straps up to 7.6 cm wide & 1.3 cm thick. Quick release locking action. Strong enough for any physical activity: Quick-release lock withstands over 150 lbs. of force. Eliminates the need for a neck strap, sling, holster or camera bag. Capture Clip & Arca Plate £65.99

## SPIDER PRO CAMERA SYSTEM

The Spider Pro Single camera system is constructed of high quality materials, so is designed to take a pro DSLR body & a larger lens. This system provides a comfortable and effective way to carry your camera without the hassle of straps or a bulky bag. Single Camera System £108.00 Dual Camera System £189.95 AND FOR LIGHTER CAMERAS Black Widow Holster £39.95

## MATIN NEOPRENE STRAPS

This fast Access Strap is designed so that you can carry the camera diagonally across the shoulder at waist level until you're ready for the shot, then just grab and shoot! The shoulder pad is manufactured from neoprene with stainless steel fittings. 7293 Strap SAVE £10 £29.95 7295 Strap SAVE £10 £24.95

## ARE YOU LOOKING FOR A REPLACEMENT FOR ILFORD GALERIE?

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## HOODMAN HOOD LOUPE 3

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# AP Appraisal



Expert advice, help and tips from Chris Gatcum

Original



PICTURE  
OF THE  
WEEK



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The person who takes the picture of the week\* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

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## Antony Gormley's 'Another Place' Richard Graham

Nikon D200, 240mm, 6secs at f/16, ISO 100

**THERE'S** something unsettling about Richard's photograph of Antony Gormley's sculpted figures on Crosby Beach in Merseyside, but that's by no means a bad thing. Although they've been photographed countless times, the combination of the widescreen format and intense colours in this image create the impression that we're looking at a still from a post-apocalyptic sci-fi film. This *mise en scène* (or 'visual theme') is helped by the fact that the figures are in silhouette. If we didn't know where or when this was taken, they could easily be interpreted as 'real' figures, perhaps emerging from the bowels of a underwater workshop powered by the distant turbines.

From a technical angle, the exposure is spot-on and Richard has done a fantastic

job of keeping everything sharp considering the long exposure, long focal length and sandy beach he was shooting on – even a tripod doesn't guarantee success in these conditions without good technique to accompany it. The white balance, too, is perfect for the scene, reducing it to a minimal palette of red, orange and magenta hues.

However, as much as I like the mystery that's been created (and the way in which it has been done), I'm never going to be a fan of horizons that aren't horizontal. A guide drawn across the image reveals that Richard's water is sloping and this is exaggerated when you crop to an elongated frame shape. This is a shame, because it is something that can be remedied very easily,

either in-camera with an electronic level or a spirit-bubble in the hotshoe, or when editing a shot on your computer.

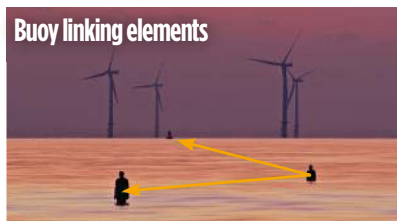
I'd also recommend removing the lights on the distant buoy and turbines. Small points of light in an otherwise muted scene such as this attract attention, and the green light on the buoy also contrasts strongly with the otherwise warm colours. It may be small, but that bright green dot has 'pulling power'.

I wouldn't remove the buoy entirely, though, as it is far more important than its size might suggest. For a start, it creates a link between the main elements, so our gaze moves across the frame from the nearest figure at the left to the more distant one at the right, and then back across and up the frame to the buoy.

The buoy is also the only element breaking the horizon, thus bridging the sea and the sky. Removing the buoy splits the image into two sections of different colour and texture. With the horizon acting as a line of separation, the image isn't so coherent.

Ultimately, despite slight transgressions (most notably that sloping horizon), the shot is still worthy of being my picture of the week.

Buoy linking elements



Buoy removed



## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



SIX OF THE BEST

# AP Testbench

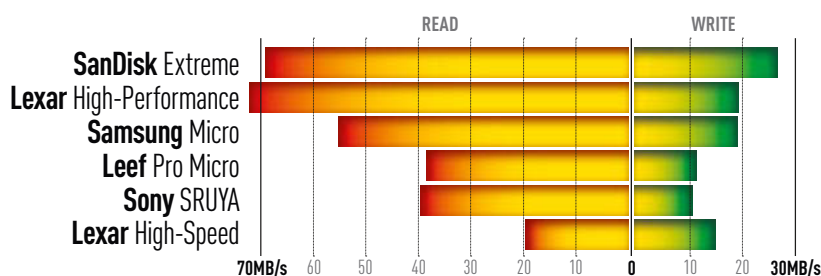
Twice a month we test of six of the best **accessories** on the market

## Micro SD cards

**Callum McInerney-Riley** tests six of the best Micro SD memory cards

To test the speeds of the Micro SD cards here, we used a Lexar USB 3.0 Micro SD card reader with a compatible USB 3.0 computer. We transferred 1GB of information using a program called

H2testw1.4. This calculates the read/write speed in MB/s and also how many seconds the reading/writing took per 1GB of information. Each card was tested twice and we took the highest score for each.



### SanDisk Extreme microSDHC/SDXC UHS-I

£25 (16GB) [www.sandisk.com](http://www.sandisk.com)

Read 68.2MB/s (1GB: 14secs) Write 26.9MB/s (1GB: 37secs)

The SanDisk Extreme microSDHC/SDXC memory card is available in capacities of 16GB, 32GB or 64GB. We tested the 16GB version and found it to have a write speed of 26.9MB/s when transferring a 1GB file from a computer to the card using a USB 3.0 card reader. This is the fastest speed of any of the cards on test, and when used in a camera I found it was fast enough to record full HD video at a resolution of 1920x1080 pixels at 60fps, and possibly higher resolutions depending on the camera's level of compression. The read speed was second fastest on test at 68.2MB/s. In addition to the class-leading speed, the SanDisk Extreme card is waterproof, X-ray-proof, temperature-proof and shock-proof, making it very durable. Furthermore, SanDisk Rescue Pro Deluxe software, which is used to recover lost or corrupted files, comes free with the card.



### Lexar High-Performance microSDHC UHS-I (633x)

£40 (16GB) [www.lexar.com](http://www.lexar.com)

Read 67.6-71.1MB/s (14secs) Write 18.9-19.6MB/s (51secs)

Lexar says it has designed the High-Performance microSDHC UHS-I (633x) card with action sports cameras in mind, as well as tablets, smartphones and stills cameras. This is why this card focuses heavily on high speed and can, according to Lexar, capture and play back 1080 full HD at 24fps, 3D and 4K video. I found the write speed to be 19.6MB/s, while the read speed was the highest on test at 71.1MB/s. This card will also be available in 32GB and 64GB versions. Included with the card is a USB 3.0 Micro SD card reader, which is very fast at transferring files and, ultimately, a very useful piece of kit to have.



### Lexar High-Speed MicroSDHC

£19 (16GB) [www.lexar.com](http://www.lexar.com)

Read 18.7-19.3 MB/s (51secs) Write 15.3MB/s (1min 45secs)

Like the other Lexar card on test (above), the High-Speed MicroSDHC also has a Micro SD card reader included. However, this is a slower USB 2.0 version rather than the USB 3.0 reader that comes with the High-Performance card. As the High-Speed MicroSDHC card is the older model, its price has dropped, making it very affordable. In addition to the 16GB version, an 8GB card can be bought for around £15 and a 32GB costs around £34. With a write speed of 15.3MB/s, this card is quick enough to suit most shooting situations, although it does have the lowest read speed on test of 18.7MB/s.





## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

**Panasonic Lumix DMC-GH4**

We take a first look at Panasonic's latest micro four thirds compact system camera with the ability to shoot 4K video.

AP 1 March

**Nikon D3300**

It's the company's latest and smallest entry-level DSLR. We find out if its performance matches the claims being made for it.

AP 8 March

**Icelight**

We test a new handheld light-wand that allows for a flexible approach to lighting subjects.

AP 8 March

**Fujifilm X-T1**

We look at a fashionably retro 16-million-pixel CSC and find out if it is a case of style over substance.

AP 15 March

**TESTBENCH: SIX OF THE BEST**

We take a look at six of the best light meters on the market today, from the most basic to state-of-the-art models.

AP 8 March

**Samsung MicroSDHC Pro UHS-I**

£15 (16GB) [www.samsung.com/uk](http://www.samsung.com/uk)

Read 54.3-54.4MB/s (18secs) Write 19.3-19.4MB/s (51secs)

Samsung says its development of memory cards is focused primarily on the reliability of the memory card and the preservation of the data stored on it. As well as technology advancements that reduce the risk of data corruption, Samsung has made sure that many of its Micro SD cards are waterproof, temperature-proof, X-ray-proof and magnet-proof. However, this hasn't resulted

in a huge trade-off in speed. In fact, the write speed of the Samsung card is not far behind that of the Lexar High-Performance card (left) at 19.3MB/s. In addition, the Samsung card features a read speed of 54.4MB/s. A range of cards for 2014, due to be released soon, are promised to be even faster while retaining the class-leading reliability.

**Leef Pro MicroSD 16GB**

\$24.99 (around £15) [www.2leef.com](http://www.2leef.com)

Read 37.9-38MB/s (26secs) Write 11.4-11.6MB/s (1min 27secs)

Leef is a little-known company that specialises in making high-quality flash-memory products. Sitting alongside its standard MicroSD card is the Pro MicroSD. This is a stylish-looking card that is available in capacities of 16GB, 36GB (\$44.99/£27.50) and 64GB (\$84.99/£52). The memory is die-sealed into thermoplastic, which makes the cards waterproof and shock-resistant.

Included in the kit is an equally well-styled Micro SD to SD card adapter and a plastic case to prevent damage during transit. When tested transferring a 1GB file between a PC and the card, the Leef Pro MicroSD achieves a write speed of 11.6MB/s and a read speed of 38MB/s. The results are a close match for the Sony card (below), and the Leef Pro card achieves an equally high performance.

**Sony SR16UYA**

£20 (16GB) [www.sony.co.uk](http://www.sony.co.uk)

Read 39MB/s (25secs) Write 10.1-10.2MB/s (1min 37secs)

Surprisingly, the Sony SR-16UYA (16GB) on test had the slowest write speed of all the cards here. At just 10.1MB/s, it took 1min 37secs to write a 1GB file to the card. The read speed was a respectable 39MB/s. However, I found these speeds were sufficient to capture 1920x1080-pixel, full HD footage at 30fps without any dropped frames and, like all the other cards, it is more than capable of continuous shooting of raw and JPEG images combined. Included with the Sony SR-16UYA card is a Micro SD to SD adapter, which is very useful as many card readers don't have a Micro SD slot. Like the SanDisk card (left), recovery software is included in the form of Sony's File Rescue. Available in 8GB (£11), 16GB, 32GB (£39) and 64GB (£49), this card offers great value for money.



# PENTAX

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# Panasonic Leica DG Nocticon 42.5mm f/1.2

A lens that carries all the glamour of the 85mm f/1.2, but with the ease of construction of the 50mm standard is an exciting prospect. **Damien Demolder** tests **Panasonic's Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS**

**THE DIFFERENCE** between a myth and a legend is less than entirely clear-cut. In common usage, a 'myth' is a story that is wholly fabricated, while a legend is at least based on a degree of truth – however historic and altered that truth might be. This minutiae of linguistics occurred to me as I brought to mind the glitzy reputations of the wide-aperture 85mm portrait lenses used by professionals down the generations. I suppose it is the look and style of this focal length, with the possibility of extremely shallow depth of field, that has made the 85mm f/1.2 a legendary lens for those hoping to make a difference in the field of people pictures. That these lenses have been of exceptional quality, though, is the bit that is completely mythical.

The fact is that all those lenses I have ever used have performed very much like a toy

lens when used wide open. The centres might be sharp, but image quality falls away as we progress down that diagonal line from the centre of the frame to the corner, and we get to enjoy vignetting, dropped focus and occasionally the swirling madness of coma distortions – not to mention the break up of contrasty edges into a neon cocktail of green/cyan chromatic fringing.

Technically, these lenses have been poor, requiring the expensive iris to be closed to f/4 or f/5.6 before a respectable performance can be achieved – although, of course, it is easy to forget that this is their charm. For a centrally placed subject and a desire to draw a focused eye from the page in glorious 3D effect, these characteristics are heaven-sent.

With the benefit of a smaller imaging area, the micro four thirds system has the

**'Although compact for its specification, the Nocticon is broad and heavy compared to other Lumix models'**

opportunity to create the classic shallow depth-of-field effect with a focal length that is much easier to make well. And when we double the focal length of this new 42.5mm lens according to the 2x magnification of the four thirds system, we find we have the same view as that achieved by the legendary 85mm. However, making a super-fast 42.5mm lens involves many fewer compromises than the design and construction of the longer focal length demands.

## BUILD AND HANDLING

With that distinctive amber-yellow paint on the black sheer gloss of a metal barrel, the 42.5 marking could easily fool anyone that this is a genuine made-in-Germany Leica lens. And that is, I'm sure, the impression Panasonic wants us to have. The breadth of the barrel too, designed to hold the large-diameter glass, bursts out from the mount in a V-shaped profile that is not dissimilar to that employed by Leica's own M-series 50mm f/0.95 Noctilux that this lens aspires to be.

Panasonic has actually done a very good job of emulating many of those things about M lenses that appeal to the eye and the touch – the black paint, the cold metal body, and that close-ribbed, sharp-edged, engineered focusing ring. However, the tell-tale signs that this is something else come from the A setting on the aperture ring, which wouldn't exist on a Leica lens, and the lack of the traditional depth of field scale.

It is quite something that this lens has an aperture ring at all, and is the first to do so in the Lumix range. While Fujifilm and Zeiss are the only other CSC manufacturers to provide manual aperture rings, I hope more will follow.

Although compact for its specification, the Nocticon is broad and heavy compared to other Lumix models, and it is fractionally larger than one might expect a 50mm f/1.4 lens to be for a DSLR. Attached to the front of Panasonic's Lumix DMC-GX7 – the camera most likely to do its optics justice – it feels a tad large, but it is quite at home on the more substantial GH3.

The optical construction is not miles away from that of the Noctilux. Leica manages to do in eight elements what Panasonic requires 14 for, but we should remember that the Nocticon offers the AF and image stabilisation that Leica does not. The lens uses two aspherical lenses, one extra-low dispersion element and the forward glass has a particularly high refractive index (UHR lens). This UHR element helps to keep the barrel diameter small and reduces the length of the unit. Closest focus is a reasonable 0.5m, and apertures range from f/1.2 to f/16.

**This is a beautifully designed and constructed lens that is a pleasure even to look at. And for the price, it should be!**





Despite the aperture being fully open, the detail in the eye is still extremely sharp

#### IN USE

Once attached to an appropriate camera, the Panasonic Leica DG Nocticon 42.5mm f/1.2 Asph Power OIS is a complete pleasure to use. It feels good in the hand and its weight is a constant reminder that we have wide apertures to play with. It seemed a shame to use the lens in its A setting to control the apertures through the camera body, so I made the most of having a manual ring to turn. Leica M users will know with their eyes shut that this isn't a Leica aperture ring, as the clicks are deeper and less smooth, but it is very nice all the same. There is a four-click gap between f/1.2 and f/2 to allow for f/1.4, f/1.6 and f/1.8, and then we roll into 1/3-stop increments all the way to f/16.

While it is wonderful to have such a wide aperture on a lens like this, the compact system camera market has yet to fully develop the infrastructure to make the most of it. Many CSC bodies are restricted by minimum ISO settings of more than 100, and top shutter speeds of 1/4000sec or longer. On a reasonably bright day it is common to run out of the short speeds and low-sensitivity settings that allow the lens to be used wide open, so then we have to close down and miss out. Some progress is being made on this front, and I hope that soon we will be able to work free of these limitations. In night-time street scenes, however, the wide aperture allows us to work handheld without resorting to resolution-damaging ISO settings of 6400, for example, which is a great relief.

A principal issue with using any narrow-angled wide-aperture lens is that of focus shift with recomposition. Traditionally, we might use a convenient point in our camera's AF array to find our desired focus area, hold the shutter release or AF lock, recompose and then shoot. In close-distance subjects, when a shallow depth of field is in play it is common to discover that the focus shifts behind our desired point, because the actual distance between the lens and the subject has changed. In normal-distance subjects that rarely matters, but for close head-and-



The shallow depth of field at f/1.2 can help lift a subject from a distracting background

shoulders images with a 85mm-type focal length and an aperture even of f/3.5, the shift is great enough to make a practical difference to sharpness. This is the reason Hasselblad developed its True Focus in-camera yaw-correction function. DSLR users have to rely on off-centre AF points that often are not far enough away from the middle zone of the screen to be useful for interesting compositions, such as where the subject's eye is close to the extremes of the frame.

Cameras that use touch-focus systems via the live view screen overcome this focus issue very neatly, and both the GX7 and GH3 that I used this lens with allowed extreme-position focusing without having to



Shooting at f/1.2 allowed a shutter speed of 1/400sec for this night scene, at just ISO 3200

## Image quality

**HOW YOU** rate the image quality this lens produces will depend very much on what you are using it for. If you are expecting technical accomplishment at wide apertures so you can record flat documents in low light, you might be unimpressed. However, if you are in the business of creating atmospheric and romantic impressions of life and your fellow humans, you may develop an entirely different opinion.

In fact, the quality characteristic is very much in line with what we might expect from a wide-aperture moderate telephoto – it vignettes when used wide open and there is some variation in sharpness across the frame. When using the lens at f/1.2, I experienced the interesting combination of corner shading and centre brightening – in which the edges of the frame are recorded darker than they should be, and the middle of the picture actually becomes brighter than the exposure should provide. This hotspot dissipates gradually, and disappears by f/5, and corners even out for all intents at about the same time. Part of the reason for this uneven illumination is the degree of 'out of focus' that the lens can achieve, especially with close subjects. The vignetting is hardly noticeable when the focus point is in the distance, but the optical disruption is dramatic when we concentrate on a subject at around 6ft (2m).

At the widest aperture setting the nine iris blades

use the AF-lock and recompose technique.

The manual-focus option of this lens is more than usable. Although I'm not a great fan of systems in which the focusing ring is connected only to wires and not a physical helical mechanism, once I became used to the direction of travel I found manual focusing reasonably quick. The GX7 offers a peaking service that makes edges bristle with offending colours once focus is found, and which proved more useful than the usual 'judging by eye' in an optical finder or a split-screen.

Although with such a wide maximum aperture the requirement for long shutter speeds is much reduced, when we do shift up to the better-quality apertures, such as f/8, the supplied Optical Image Stabilisation system proves useful, allowing an additional 3EV of longer shutter speeds. I found that with the weight of the lens, and so long as it is the lens you are supporting and not the camera, the claims are true enough, and I was able to hold the lens very still and be assisted to at least 1/30sec in safety.

While all is supposed to be unified in the micro four thirds system, the Pen E-PL5 and OM-D E-M5 I tried this lens on refused to acknowledge the aperture ring at all. The body-aperture controls work as normal, so the lens is as usable as any other, but you just don't get to do the clicky thing with the traditional ring. **AP**





sit redundant in the body of the barrel and we are treated to a completely circular opening. Even when those blades come into play, though, out-of-focus highlights are reproduced as beautiful round discs, and in most cases with very little chromatic fringing on their edges. I'm also pleased to say that chromatic separation is not a feature of this lens, as it is in so many others of this type, and even high-contrast, defocused edges are rendered clean. That's quite an

achievement, and makes the lens very usable.

Wide apertures produce remarkable sharpness at the edges of the frame, which is important for portraiture, and a great improvement over the sort of edge quality we might have expected.

It is no surprise that f/8 is the aperture that produces the best technical quality, and where we experience peak sharpness and the greatest degree of evenness of both sharpness and illumination.

## Verdict

**THERE** is no doubt that in a world of contrast-detection systems, a super-bright aperture helps keep focusing speed high. The amount of light pouring through the lens will also help to deliver a noise-free and crisp image in the EVF and on the rear screen, but no one buys an f/1.2 aperture lens for those reasons. The attraction of this lens is that extreme shallow depth of field – the way we can pick out an eye from a face, a head from the background – and create an atmosphere like no other aperture can achieve. These images suspend reality to an extent, and in the midst of that air of fantasy we might enjoy some vignetting to draw the eye to the subject. Technically, this may not look a very good lens at all wide open, but for the creative photographer it is a delight. And only dull

photographers buy a fast lens to use it at f/8.

I have enjoyed using this lens very much, and my pleasure in looking at the images it produces, and the way it can lift a full-sized man from a background only 1–2ft (30–60cm) behind him, is only enhanced by the experience of having it attached to the camera.

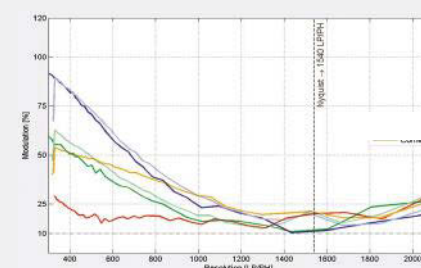
While the GX7's sensor was able to make more of the quality, the surer grip of the GH3, and to some extent the OM-D, make the kit more balanced and comfortable. While pricy compared to the seven-blade iris equivalent that Fuji is soon to introduce, it is a lot less expensive and half the weight of the lens Canon users need to achieve the same effect.



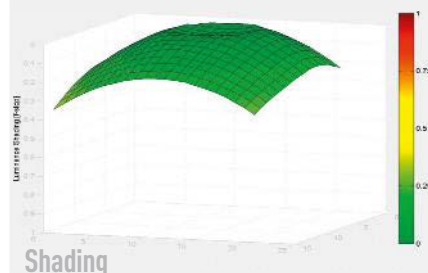
## PANASONIC LEICA

DG Nocticon 42.5mm f/1.2 Asph Power OIS

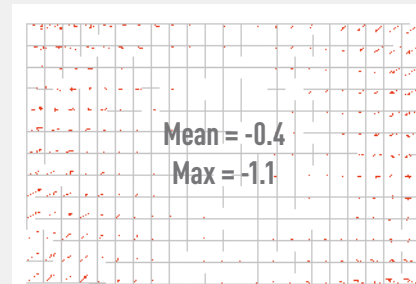
RRP	£1,399
Street price	Around £1,330
Filter diameter	67mm
Lens elements	14
Groups	11
Diaphragm blades	9
Aperture	f/1.2-f/16
Minimum focus	0.5m
Length	77mm
Diameter	74mm
Weight	425g
Lens mount	Micro four thirds



### Resolution



### Shading



### Curvilinear distortion

## Chart analysis

### Tested on a Panasonic Lumix DMC-GX7

The test charts for this lens are quite misleading with regard to its qualities. The degree of centre brightening creates the impression of lower contrast, and the charts interpret that as lower resolution, and describe a lens that, when used at wider apertures, is sharper at the edges than it is in the middle. In use, that effect cannot be seen, although it is noticeable that best resolution comes from f/2 and improves to f/8, then drops off. The uneven illumination is highly visible, but again this is resolved by f/5.6–8.



# AskAP

Let the AP team answer your photographic queries

## RAIN-RESISTANT CAMERA

**Q** Having taken early retirement, I now have lots of spare time to take photographs. However, as we seem to be experiencing more rain on a daily basis, I feel that my current camera, a Canon EOS M, isn't suitable. I have tried to find a 'rain-resistant' camera that can take raw files, is easy to carry and can produce quality results like the M, without success. Can you recommend any suitable cameras? I have a budget of £500. **Ken Greening**

**A** If it's a camera that delivers results similar to your EOS M that you're after, but rain-resistant, my suggestion would be an EOS M with a rain-resistant case. There are countless companies that manufacture 'weatherproofing'

camera solutions, ranging from relatively light splash covers through to heavy-duty watertight cases that allow your camera to be fully submerged underwater.

Of the many and varied products, I suggest that you might want to put Kata's E-690 PL (pictured) towards the top of your list. It is designed specifically with compact system cameras and small DSLRs in mind, and will provide you with removable protection from the elements – think of it as a raincoat for your camera. A clear section runs across the top and back to let you see all your camera's controls, and two side sleeves allow you to gain access to them. Admittedly, the camera's handling will be affected slightly, as you'll effectively be using it with your hands in a waterproof 'bag', but for occasional wet-weather use and at £40-£50 it's far less of an investment than a new camera. It also means you can carry on using the kit you have already invested in and, I assume, are otherwise happy with. Visit [www.katabags.co.uk/e-690-pl-for-small-dslr](http://www.katabags.co.uk/e-690-pl-for-small-dslr) for details. **Chris Gatcum**



## GETTING LIKES FOR YOUR PHOTOS

**Q** I have been a member of [www.500px.com](http://www.500px.com) for nearly a year, and have about 20 of my best images on the site. During that time I've hit the giddy heights of getting a score of just over 90% on a couple of images, made up of 'Likes' and 'Favourites'. My most liked image got 57 Likes and 35 Favourites, but most get just three or four. Am I being naive to ask how do quite a lot of people on the site with very

mediocre and sometimes really bad images get hundreds and sometimes thousands of Likes and Favourites for their images? **Glenn Morley**

**A** Social-media websites can be a great way of getting your photographs out to a wider audience and getting feedback from your peers, but don't assume that Likes and Favourites relate solely to the quality of a photograph. A lot of factors come into play,

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter @ap\_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

and if you want to get more Likes then you will need to work at it.

It's effectively a marketing exercise, and the more you get out there (in the virtual world) saying, 'I'm here – look at me', the more people will notice you and, by extension, your photography.

Let me give you an example. A little over six months ago my partner started making lampshades, with a view to turning it into a business. She started out with a new page on Facebook and 0 Likes, but today her page has 4,000-plus Likes (and counting). This has been achieved using a number of strategies, which included looking at other people's pages/work and liking that (which often led to a reciprocal like for her page), adding new products on a regular basis (to keep things fresh) and using the page to showcase related items from other people (again encouraging people to come back). Engaging with people and encouraging them to view and return to her Facebook page meant that the number of Likes increased, along with commissions.

Obviously, that's a slightly commercial exercise (and a different product), but the same rules apply. I don't know how involved you are with 500px, or how much time you spend on the site, but if you want people to look at – and Like – your work, then you need to be proactive. That not only means uploading new images so people have a reason to return to your space (20 images suggests your uploads have been few and far between), but also seeking out work you like from other people, commenting on it and 'following' them. The bottom line is, the more you say, 'I think your photos are great' to people, the more likely they are to reciprocate.

Of course, cynics might suggest that this makes the entire process little more than a popularity contest, and to a certain



**AG-1 flash bulbs are not available off the shelf, but there are plenty online**

© CHRIS GATCUM



## AP GLOSSARY

## Selenium cell

As noted in this week's answer to Bill Ward (below), his Weston Euro Master lightmeter uses a selenium cell, as did many exposure meters of the time (both handheld and built into cameras). These cells consist of a thin layer of metallic selenium, sandwiched between a positive and negative contact. When the selenium receives light, an electrical charge is generated that forms the basis of a light reading that can be converted into a photographic exposure. The more light the cell receives, the greater the charge generated.

The main advantage of a selenium cell is that it requires no external power source, so there's no need for batteries. So long as there's light, you can get a light reading. However, this is also a disadvantage, as it means the cell is only 'off' when it's in total darkness. Even in dim light a selenium cell will be active, although opinion is split as to whether constant exposure to light plays a part in a cell failing. What is certain is that moisture can get into the cell and corrode the contacts, at which point the light reading will no longer be accurate.

extent they'd be right. The simple fact is that people with the most 'followers' are the ones who will receive the most Likes for their photographs (even mediocre/poor ones) because a greater number of people are notified every time they upload something new. And, as the number of Likes and Favourites grows for them and their work, so does their profile, resulting in even more people being drawn to them and their 'celebrity'. It's a classic snowball effect.

**Chris Gatcum**

## IN SEARCH OF DIANA F FLASH BULBS



**Q** I bought a cheap original Diana F camera, but the bulb from the flash is missing. Am I right in assuming I can't just replace the bulb? Does anyone know where/if I can buy a replacement two-pin flash? **ediefox**

**A** The flash for the original Diana F (as opposed to the modern Diana F+ from Lomography) uses AG-1 flash bulbs, which first appeared in 1958. There are two variants: clear AG-1 bulbs and AG-1B bulbs that have a blue coating to make them 'daylight balanced' and therefore more accurate on colour film, but in all other regards they are identical. Obviously, these bulbs are no longer available off the shelf, but if you search online there are still plenty to be found, especially in the US. If you visit eBay.com (as opposed to eBay.co.uk), you should be able to pick up a 12-pack of AG-1B bulbs for \$20-\$25 (£12-£15), including shipping to the UK.

**Chris Gatcum**

## EURO MASTER REVIVED

**Q** I normally use a digital compact camera as an exposure meter, but recently I dusted off my Weston Euro Master and compared its readings

against my Canon PowerShot SX150, expecting the Euro Master's readings to give *more* exposure, due to the selenium cell becoming less sensitive with age. However, I'm surprised to discover it recommends, typically, 1-1½ stops *less*. As this is still within the latitude of the black & white negative film that I normally use in my old folders and TLRs, I doubt if it's worth having it recalibrated. What do you think?

**Bill Ward**

**A** I can't tell you why your meter appears to have become more sensitive with age, but it certainly doesn't surprise me that a lightmeter that's 40-plus years old isn't accurate. Unfortunately, I fear it won't just need calibrating. Like many meters of its age and type, unless it has been stored in the dark, away from moisture and dust, it will most likely need to be stripped and cleaned to free it from decades of gunk that will have built up inside. It may well need a new selenium cell as well. This isn't a particularly cheap undertaking, as parts and labour are unavoidable factors. A full overhaul of your Euro Master, including a new cell, will cost you £90 from Ian Partridge ([ian-partridge.com/westonrepair.html](http://ian-partridge.com/westonrepair.html)). Unless it has very strong sentimental value, I would suggest you simply accept that your meter is not as accurate as it once was and leave it at that.

**Chris Gatcum**

## BLACKPOOL GIRLS MYSTERY

**A** Regarding Bill Ward's query about the 'Blackpool Girls' picture (*Ask AP*, AP 11 January), the square-format negatives could have been produced by a Brownie Reflex (12-on-127 film) or a Kodak Duaflex (12-on-620). The Duaflex was cheap enough to be called a 'Brownie' and both were box-shaped. I suspect 'box Brownie' was a term applied to anything inexpensive and made by Kodak.

**Malcolm Peaker**

**Panasonic**

DSLRs\*

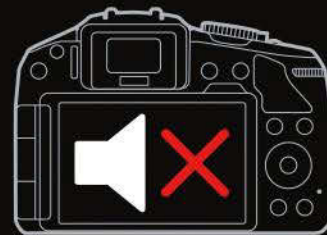
QUIET SHUTTER



Vs

LUMIX G

SILENT SHUTTER



FASTER, CLOSER, SMARTER

CHANGING PHOTOGRAPHY G

See why LUMIX G is worth shouting about at [panasonic.co.uk/lumixg](http://panasonic.co.uk/lumixg)

\*DSLRs vs. LUMIX G, correct as at 03.12.13.





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At the heart of the image

# Star student



**Stephen Dale**

**Enrolled on** Diploma in Digital Photography  
**Age** 40

**Occupation** Chartered project management surveyor

**Equipment** Canon EOS 5D Mark II with 17-40mm f/4, 24-105mm f/4 and 100-400mm f/4.5-5.6 lenses

**Q When did you first become interested in photography?**

**A** I started taking photography seriously about six years ago, mostly as a hobby and a release from work. I was always impressed by strong images in landscape and travel publications, and was keen to have a go myself.

**Q What do you enjoy most about photography?**

**A** I like the creative and learning side. It is very fulfilling to be able to create attractive images, and I also enjoy trying to learn from my mistakes.

**Q What are you hoping to achieve with your photography?**

**A** I try to record interesting and attractive images of the places I

visit. Ultimately, I would like to achieve the standard of images a professional would be proud of.

**Q Where is the most enjoyable location to take photographs?**

**A** About three years ago I did a road trip around the south-west USA and the landscapes there are magnificent due to the scale and variety. However, I find that south-east Asia, where I am currently based, presents all sorts of interesting people and locations to photograph, both in cities and more remote areas.

**Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?**

**A** I joined the SPI course because I felt my progress had levelled

off, and I wanted professional guidance as to how I may improve. So far I have enjoyed the course. The tutor guidance is very helpful, and the flexible nature of the course fits well with a busy working life.

**WE SAY** The effort Stephen puts into every module submission is very apparent. This makes his submissions enjoyable to mark and his images are improving all the time.

Stephen is always mindful of his tutor's comments. Also, he is not afraid to be creative and take risks – two qualities a budding photographer should always possess.

Well done, Stephen. You're making fantastic and rapid progress!





# Sony Alpha 5000

The NEX branding may have gone, but what else is new about Sony's 20.1-million-pixel **Alpha 5000** – its latest APS-C-format CSC on the market?

**Jon Devo**  
Technical writer



**AS SONY** looks to consolidate its cameras under the Alpha branding, the Alpha 5000 arrives to replace the NEX-3N, adding Wi-Fi functionality, an improved image processor, and benefiting from its lightweight construction and portable size. With the inclusion of the new Bionz X processor, also featured in the high-end Sony Alpha 7/7R and Cyber-shot DSC-RX10, the Alpha 5000 is vying for the attention of enthusiasts looking to upgrade from a digital compact to an entry-level DSLR or compact system camera.

## FEATURES

The Alpha 5000 has the same 20.1-million-pixel, APS-C-sized (23.2x15.4mm) sensor we saw in last year's DSLR-styled Alpha 3000, although the Alpha 5000 also has

Near Field Communication (NFC) and Wi-Fi connectivity so users can connect and control the camera using the Sony PlayMemories app via a smartphone or tablet.

The Alpha 5000's compatibility with Sony's E-mount lenses will appeal to enthusiasts with existing optics they would like to use on a highly portable camera, as well as to entry-level photographers or those new to Sony who want to invest in a system. The Alpha 5000 has the same 3in, 460,800-dot LCD screen as featured on the NEX-3N, and as such it can be flipped 180° to face forwards. Weighing only 269g, including battery and memory card, the Alpha 5000 is a good everyday camera, that fits into a jacket pocket even with the 16-50mm f/3.5-5.6 kit lens mounted.

As expected, raw+JPEG image capture is included, while full HD video recording can be activated using the dedicated record button that is situated on the rear of the camera below the shutter. The Bionz X processor brings with it detail-reproduction software, diffraction-reduction technology,

area-specific noise reduction and 3x faster image processing than the previous Bionz processor in the NEX-5.

Sony has also included a number of modes, tips and apps, such as free download Photo Retouch and the paid-for time-lapse application, to help inexperienced photographers and enthusiasts alike get the most out of the camera.

**8/10**

## BUILD AND HANDLING

The Alpha 5000 is a step up from a point-and-shoot digital camera, but lacks much in the way of physical controls, leaving you with just a control wheel/D-pad and one customisable button for accessing its various settings and shooting modes. It is also missing a hotshoe, but at this level of camera it is not uncommon for this to be excluded.

The textured grip makes the camera comfortable to hold in one hand, but while the Alpha 5000's matt-black plastic build is attractive and solid, it is designed to be affordable rather than rugged.

Display mode, ISO, exposure compensation and drive mode are included as options on the D-pad, with the scene mode positioned in the centre of the selection wheel. A question mark denotes the custom function button that can be reassigned to a commonly used feature, such as focus type, white balance or metering. This is a useful feature that I mostly used for easy access to the white-balance options, but a second

## AT A GLANCE

- 20.1-million-pixel, APS-C-sized CMOS sensor
- Bionz X processor
- ISO 100-16,000
- 25-point AF system
- NFC and Wi-Fi connectivity
- Easy self-portraits via 180° tilting LCD screen
- Full HD 1080/60i/24p video recording
- Sony E-mount lens compatible
- Street price around £419 with 16-50mm f/3.5-5.6 kit lens



customisable button would have meant less diving into the menu to access the autofocus mode, which is another feature I use regularly.

However, the compact size and simplicity of the Alpha 5000 mean that it is very easy to use, although people with larger hands or gloves may find it a little fiddly.

8/10

## METERING

The intelligent 1,200-zone evaluative multi-segment metering system from Sony's most advanced SLT camera, the Alpha 77, is found in the Alpha 5000. Centrewighted and spot-metering modes are also included.

Even under challenging bright conditions, the Alpha 5000 isn't afraid to push highlights to the edge for the sake of rendering some good detail in the shadows. The metering is well balanced when faced with a high-contrast scene, and highlights in key areas are maintained by using effective exposure compensation to resolve valuable image information.

Under overcast or cloudy skies, the evaluative system does a good job of recognising subjects in the foreground, reproducing an evenly lit subject with details intact, even in JPEGs. In the Alpha 5000's raw files, I was also able to recover enough useful information to increase the contrast and saturation to combat the flatness associated with overcast conditions, as well as tweaking white balance.

As the autofocus is linked to the exposure setting, I found that I could get consistent results if I stuck with evaluative metering, focused on the darker areas of the scene by half-pressing the shutter and then recomposed the frame. Centre and spot metering functioned well for portraits and specifically chosen subjects.

8/10

## DYNAMIC RANGE

Dynamic range at ISO 100 is 12.2EV, which is average for a camera in this class. When faced with a mix of colours and high



This image was shot in the 16:9 aspect ratio, at ISO 400 with multi-pattern metering. As you can see, the camera has balanced the exposure well and maintained some detail in the shadows without blowing out the church building's highlights

# Facts & figures

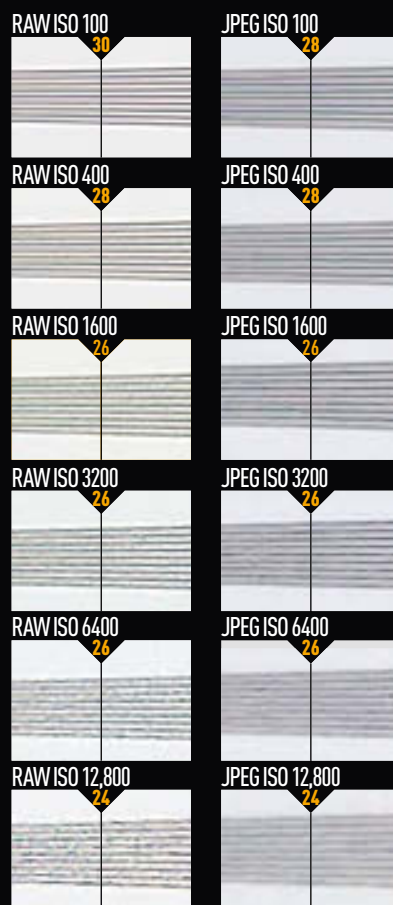
RRP	£419 with 16-50mm f/3.5-5.6 kit lens
Sensor	20.1-million-effective-pixel, APS-C-sized (23.2x15.4mm) CMOS sensor
Output size	5456 x 3632 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
File format	Raw, JPEG, raw+JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	100-16,000
Exposure modes	iAuto, Superior Auto, program, aperture priority, shutter priority, manual, scene selection, sweep panorama, creative exposure selection
Metering system	1,200-zone evaluative metering, multi-segment, centrewighted and fixed centre spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 exposures
Drive mode	12fps in tele-zoom mode, 10fps in continuous advance priority AE, continuous 8fps high or 3fps low, single-shot, self-timer
LCD	Articulated 3in LCD with 460,800 dots
Viewfinder type	None available
Focusing modes	Contrast detect (sensor), manual, single-shot AF, automatic AF, continuous AF, face detection, tracking, live view, multi-area
AF points	25-point, auto or manual selection
DoF preview	No
Built-in flash	Yes (GN 4m @ ISO 100)
Video	1920x1080 pixels (at 50fps, 25fps or 24fps), 640x480 pixels (at 25fps), AVCHD 2 with MPEG-4 AVC H.264 compression
Microphone	Built-in stereo mic only
Memory card	SD, SDHC, SDXC, Memory Stick PRO Duo
Power	Rechargeable Li-Ion NP-FM500H battery, up to 550 shots
Connectivity	USB 2.0 Hi-Speed, Bravia Sync via HDMI cable
Dimensions	109.6 x 62.8 x 35.7mm
Weight	269g (with battery and card)

**Sony**, The Heights, Brooklands, Weybridge, Surrey  
KT13 0XW. Tel: 01932 816 000. Website: [www.sony.co.uk](http://www.sony.co.uk)



## RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sony 16-50mm f/3.5-5.6 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



colour. I was particularly impressed with results produced from cityscape images, in which the Alpha 5000 rendered deep and vibrant blues, avoiding oversaturation and without leaving a yellow cast on the rest of the image.

However, when I selected the appropriate white-balance preset for the conditions in which I was photographing, the results were more accurate. In general, I would describe the performance of the Alpha 5000's white balance as faithful and consistent.

8/10

8/10

## WHITE BALANCE AND COLOUR

Auto white balance on the Alpha 5000 functions well, producing natural tones without a noticeable bias towards any one





### AUTOFOCUS

The Alpha 5000's sensor is only equipped with contrast-detection AF, but in fair light it is very responsive. The 25 AF points available on the Alpha 5000 are well placed enough to achieve accurate and correct focus the majority of the time.

Autofocus modes available on the Alpha 5000 include multi-area, centre, selective single-point, tracking AF, face detection and continuous, all of which function to varying degrees of success. Face detection is the most reliable mode for portraits and group photos, recognising and locking onto faces with very little delay, even in low light.

Contrast-detect AF is not quite as adept at dealing with fast-moving subjects when shooting with the Alpha 5000 in continuous AF mode.

When attempting to focus on subjects in motion, the camera struggled to keep up and, as a result, I consistently failed to capture any shots in focus.

In low light, the AF doesn't hunt. Instead, it either homes in slowly or fails to focus entirely. This isn't helped by the position of the AF-assist beam, which is placed so close to the Alpha 5000's grip that it is easy to obscure it accidentally.

Multi-area AF mode was the most useful and reliable method of achieving focus in the majority of the shooting situations I found myself in while using the camera.

3/10

### NOISE, RESOLUTION AND SENSITIVITY

Sony's Image Data Converter software is sluggish, even on a top-spec laptop. It was challenging to get the best out of the raw files, and in my opinion when support for the Alpha 5000's uncompressed .ARW format is updated on third-party processing software such as Adobe Camera Raw, more detail should be recoverable.

For an entry-level CSC, the Sony Alpha 5000 offers a relatively broad sensitivity range of ISO 100–16,000, as did last year's Alpha 3000. However, ISO performance appears to be better, with the Alpha 5000 resolving around 30 lines per mm (lpmm) on our test chart at its base sensitivity of ISO 200 – a slight improvement on the Alpha 3000's 28lpmm.

Luminance noise only begins to impact the number of lines resolved at around ISO 800–1600, whereupon significant detail begins to smudge. Even at ISO 6400, though, 26lpmm is achieved, putting the camera's ISO and noise-handling capabilities among the top end of models in this class.

The Bionz X image processor in the Alpha 5000 can apply area-specific noise reduction and has been fine-tuned to tackle it very well, colour noise especially. However, looking at the shadows in images shot beyond ISO 500, it appears that noise reduction works a little too well. Some luminance noise can help to define detail and texture, and

The vibrant colour reproduction of this image shows how the Alpha 5000 shines when capturing everyday/travel pictures. The camera's small size means that it is not too intrusive when taking pictures in public

without its surfaces can look unnaturally smooth and painterly.

27/30

### LIVE VIEW, LCD AND VIDEO

The Alpha 5000's 3in, 460,800-dot LCD screen stands out because its resolution is significantly lower than the 921,000-dot displays common in rival models, it's disappointing to not see an improvement in this area. Even the NEX-3 had a 921,000-dot screen, and that was released in 2010.

The tiltable screen's ability to flip up and face forward is perfect for composing 'selfies' and group photographs. However, its built-in pop-up flash sits awkwardly in the middle of the screen when in use, obscuring your view of the composition.

Using the LCD screen in direct sunlight can be difficult, but Sony has attempted to combat this by including a 'sunny weather' screen-brightness option in the set-up menu. However, it can still be difficult to compose shots because the supporting grid lines themselves can be hard to see, especially when shooting night scenes.

Full HD video in MP4 and AVCHD formats with stereo sound is available via a movie button, and it performs to a good standard that will satisfy most applications, such as filming family occasions, holiday shots and video blogging. The SteadyShot feature adds smooth filming capabilities, while colours and highlight detail are rich and satisfying.

7/10

Below left: With its weathered surface, this van shows how well the Alpha 5000 can capture detail. Some sharpening seems to have been applied to the JPEG, but it is not too heavily processed and I would be happy to print this image straight from the camera

## Verdict

**ALTHOUGH** the Alpha 5000 is effectively a rebrand and refresh of the NEX-3N, Sony has made noticeable improvements in previously contentious areas, such as noise reduction, white balance and metering, as well as a significant jump in resolution.

The features of Sony's entry-level compact system camera have been brought in line with much of the competition thanks to the addition of Wi-Fi and the increased functionality that comes with its inclusion, such as apps and remote-shooting functionality.

People upgrading from a standard compact camera, or photography newcomers, will do well to consider the Alpha 5000 with a view to one day upgrading again within Sony's E-mount system. The ability to invest in a system with a good selection of lenses, at an entry-level price point, makes the Alpha 5000 an attractive first compact system camera.



FEATURES	8/10	1	2	3	4	5	6	7	8	9	10
BUILD/HANDLING	8/10										
NOISE/RESOLUTION	27/30										
DYNAMIC RANGE	8/10										
AWB/COLOUR	8/10										
METERING	8/10										
AUTOFOCUS	8/10										
LCD/VIEWFINDER	7/10										

Amateur Photographer  
Tested as an  
Entry-level CSC  
Rated Very good  
**82%**



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CONTAX 90mm f2.8 SONNAR "G" + HOOD	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC-BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm f2.8 DISTAGON T* MM	MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.4 MM	MINT BOXED £295.00
CONTAX 50mm f1.7 PLANAR AE	MINT £125.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC-BOXED £195.00
CONTAX 35 - 70mm f3.4 VARIO SONNAR	MINT BOXED £265.00
CONTAX TLA 280 FLASH	MINT- £55.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE	MINT-BOXED £1,399.00
LEICA M7 70TH ANNIVERSARY 1913-1983	MINT- BOXED £1,195.00
LEICA M BLACK BODY	MINT-BOXED £995.00
LEICA M3 SW COMPLETE WITH ER CASE	EXC+++ £675.00
LEICA M4a BODY SER No 12659X CIRCA 1970	MINT- £575.00
LEICA M4a BODY SER No 14111X CIRCA 1975-76	EXC+++ £475.00
LEICA II BODY SER No 1816X C1945 NEEDS SERVICE	EXC- £179.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT- £795.00
LEICA CL BODY	MINT- £695.00
MINOLTA CLC WITH 40mm f2.8 ROKOR	EXC- £499.00
MINOLTA CLC BODY COMPLETE WITH CASE	EXC- £365.00
VOIGTLANDER 28mm f1.9 WITH M RING	MINT £365.00
LEICA 50mm f1.5 SUMMARIT M WITH RARE XOONS HOOD	MINT- £495.00
LEICA 50mm f2.5 SUMMICRON CHROME M FIT	EXC+++ £595.00
LEICA 50mm f2.5 SUMMARIT M 6 BIT LATEST	MINT BOXED £765.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD	MINT £875.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC-+N KEEPER £189.00
LEICA 90mm f4 C ELMAR + HOOD	MINT £395.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC- £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER	EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW	MINT £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC- £99.00
LEICA HANDGRIP FOR M8/M9 etc	EXC-BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA 50mm f2.5 SUMMICRON R 3 CAM	EXC- £299.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC- £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC- £399.00
LEICA MOTOR WINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS 8x20 B MONOCULAR WITH CASE	MINT CASED £125.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT-BOXED £699.00
SWAROVSKI 8x30 WB SLC BINOCULARS WITH CASE	MINT- CASED £469.00

## Medium & Large Format

BRONICA ETRS BODY + 120 BACK LENS & WLF + GRIP	EXC+++ £169.00
BRONICA ETRS COMPLETE WITH 75mm Elil + 120 BACK	EXC+++ £175.00
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON I MC	MINT BOXED £99.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT- £89.00
BRONICA ETRS 120 BACK	MINT- £79.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £69.00
BRONICA AEII METERED PRISM	EXC- £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	EXC+++ £59.00
BRONICA MOTOR WINDER E	EXC+++ £89.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA 50A + 80mm f2.8 S. PRISM FOR BACK, GRIP	MINT-EXC+++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT- CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT- CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT- CASED £145.00
BRONICA 50A 120 MAGAZINE BACK	EXC+++ £45.00
BRONICA 50A/IM POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00

FUJI 645 WIDE S PROFESSIONAL WIDE 60	MINT- CASED £395.00
FUJI GW 670 MK III CW 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD FIT	MINT- £1,265.00
MAMIYA 150mm f4.5 "G" WITH HOOD	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 77II	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 77II	MINT BOXED £365.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT- £195.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £39.00
MAMIYA 220 BACK FOR RZ 67	MINT- £39.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £195.00
PENTAX 55mm f3.5 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4.4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4.5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 124G COMPLETE WITH CASE	EXC+++ £179.00
YASHICAMAT 124G COMPLETE WITH CASE	MINT £225.00

## Hasselblad

HASSELBLAD 503 CX BODY + WLF	MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £395.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC+++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £999.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £375.00
HASSELBLAD 458A PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC+++ £399.00
HASSELBLAD CW WINDER + REMOTE	EXC- £79.00
HASSELBLAD PLAIN PRISM	EXC- £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 10E F	MINT- £75.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW	MINT BOXED £975.00
NIKON F5 BODY REALLY NICE LITTLE USE	MINT-BOXED £299.00
NIKON F60 BODY	MINT- £399.00
NIKON F55 BODY	MINT-BOXED £399.00
NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £395.00
NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS	MINT CASED £365.00
NIKON 28mm f2.8 AF	MINT £129.00
NIKON 50mm f1.4 AF "D"	MINT BOXED £195.00
NIKON 85mm f1.4 AF "D" WITH HOOD	MINT BOXED £995.00
NIKON 105mm f2.8 "G" IF - ED AF-S VIB REDUCTION	MINT BOXED £545.00
NIKON 180mm f2.8 AF IF-ED	MINT CASED £265.00
NIKON 180mm f2.8 AF D IF-ED LATEST LENS	MINT BOXED £465.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED £995.00
NIKON 18 - 35mm f3.5 f4.5 "D" IF-ED AF	MINT-BOXED £325.00
NIKON 18 - 55mm f3.5 f5.6 "G" DX AF-ED VIBRATION RED.	MINT-BOXED £395.00
NIKON 18 - 70mm f3.5 f4.5 "G" DX IF ED AF-S C-SHED	MINT-HOOD £149.00
NIKON 18 - 105mm f3.5 f5.6 "G" DX IF ED AF-S VIBR RED	MINT CASED £149.00
NIKON 24 - 200mm f3.5 f5.6 "G" DX ED AF-S VR II LATEST	MINT BOXED £479.00
NIKON 24 - 85mm f3.5 f4.5 "G" AF-S ED VR (LATEST)	MINT BOXED AS NEW £325.00
NIKON 28 - 85mm f3.5 f4.5 AF	MINT- £69.00
NIKON 35 - 70mm f3.5 f4.5 AF	MINT- £75.00
NIKON 35 - 80mm f4.5 f5.6 AF	MINT BOXED £55.00
NIKON 35 - 105mm f3.5 f4.5 AF WITH MACRO	MINT £129.00
NIKON 55 - 300mm f4.5 f5.6 "G" DX AF-S VIBRATION RED	MINT BOXED £199.00
NIKON 70 - 200mm f2.8 IF ED AF-S	MINT BOXED £999.00
VIBRATION REDUCTION	MINT BOXED £95.00
NIKON 70 - 300mm f4.5 f5.6 "G" BLACK	MINT-BOXED £395.00
NIKON 70 - 300mm f4.5 f5.6 "D" ED	MINT-BOXED £145.00
NIKON 70 - 300mm f4.5 f5.6 "G" IF-ED AF-S VIB REDUCTION	MINT BOXED £299.00
NIKON 80 - 200mm f2.8 IF-ED AF	EXC- £295.00
NIKON 80 - 200mm f2.8 IF-ED AF "D"	MINT CASED £395.00
NIKON 80 - 400mm f4.5 f5.6 "D" ED VIBRATION REDUCTION	MINT-BOXED £799.00
NIKON TC14E AF 1 1.4x TELECONVERTER	MINT-BOXED £165.00
NIKON TC20E AF 1 2.0x TELECONVERTER	MINT-BOXED £145.00
NIKON TC20E II AF-S TELECONVERTER	MINT BOXED £195.00
NIKON SB28 SPEEDLIGHT	MINT-BOXED £65.00
TAMRON 1.4x AF "D" TELECONVERTER NIKON FIT	MINT £75.00
KENKO 1.5x EXTENDER TELEPLUS SHO DG NIK AF/D	MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT £45.00
NIKON MC 36 TIMER REMOTE CONTROL FOR D700/D200/300	MINT- £99.00

NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £195.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £299.00
SIGMA 50mm f2.8 EX DG MACRO	MINT BOXED £195.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION)	MINT BOXED £299.00
SIGMA 85mm f1.4 EX DG HSM (LATEST MODEL)	MINT BOXED £525.00
SIGMA 180mm f5.6 MACRO AF APO	MINT BOXED £175.00
SIGMA 500mm f4.5 EX DG HSM (LATEST VERSION)	EXC+++CASED £2,195.00
SIGMA 10 - 20mm f4.5 EX DC HSM	MINT BOXED £265.00
SIGMA 17 - 35mm f2.8 EX DC ASPHERICAL	EXC-BOXED £159.00
SIGMA 28 - 135mm f3.5 f5.6 "D" ASPHERICAL	MINT + HOOD £99.00
SIGMA 55 - 200mm f5.6 DG HSM	MINT BOXED £389.00
SIGMA 135 - 400mm f4.5 f5.6 "D" APO	EXC-+CASED £275.00
SIGMA 150mm 200mm f5.6 DG HSM OPTICAL STABILISER	MINT BOXED £625.00
TAIMRON 90mm f2.8 AF DI SP MACRO SP 11	MINT BOXED £199.00
TAIMRON 55 - 200mm f4.5 DG L MACRI DI	MINT BOXED £399.00
TOKINA 55 - 282mm ATX-DG ASPHERIC ATX PRO DX	MINT BOXED £295.00
TOKINA 12 - 24mm f4.1 AF ASPHERICAL ATX PRO	MINT+HOOD £229.00
TOKINA 16 - 58mm f2.8 AF ASPHERICAL ATX PRO DX	MINT ROYED £275.00





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V2 + 10-30mm Lens **£659**  
V2 + 10-30mm + 30-110mm **£789**



**D3200 Body £317**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£369**  
D3200 + 18-55mm VR + 55-300mm **£639**

CUSTOMER REVIEW: D3200 Body  
★★★★★ 'A great tool for landscape photography' Frank - West Midlands



**D5200 Body From £508**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£549**

CUSTOMER REVIEW: D5200 Body  
★★★★★ 'Well built and fantastic picture quality' Livia - Somerset



**NEW! D5300 From £669**

D5300 Body **£669**  
D5300 + 24-85mm lens **£739**

**Camera Control Pro 2**  
Remotely control most functions of your Nikon DSLR from a computer via USB or wireless.  
FULL Package **£135.95** Upgrade **£49.99**



**D7000 Body £579**

D7000 + 18-105mm VR **£705**  
D7000 + 18-105mm VR + 70-300mm **£1144**

CUSTOMER REVIEW: D7000 Body  
★★★★★ 'great all round camera' Teddy - Nottinghamshire



**D7100 From £839**

D7100 Body **£839**  
D7100 + 18-105mm VR **£979**

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera Sammyda - Ulster

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D610 + 24-85mm lens **£1899**  
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## SONY



**NEW! A7R Body £1689**

**NEW! A7R Body £1695**  
**NEW! A7 Body £1235**  
**NEW! A7 + 28-70mm £1489**  
RECOMMENDED LENSES:  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* **£929**  
Sony FE 35mm f2.8 ZA Carl Zeiss Sonnar T\* **£749**



**NEX-6 Body £529**

NEX-6 + 16-50mm PZ **£549**  
NEX-6 + 16-50mm PZ + 55-210mm **£779**  
NEX-3N + 16-50mm PZ **£319**  
NEX-7 Body **£695**  
NEX-7 + 18-55mm Black **£809**



**A99 Body £1999**

A99 Body Black **£1949**  
A77 **From £729**  
A58 + 18-55mm **£359**  
A58 + 18-55mm + 55-200mm **£509**  
RECOMMENDED LENSES:  
Sony 50mm f1.4 **£305**  
Sony 16-50mm f2.8 DT SSM **£479**

## Panasonic



**NEW! GM1 + 12-32mm £579**

G6 Body **£429**  
G6 + 14-42mm **£499**  
GH3 body **£829**  
GH3 + 14-140mm **£1199**  
GH3 + 12-35mm **£1499**  
RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS **£829**  
**NEW! 14-140mm f3.5-5.6 OIS £495**



**NEW! GX7 Body £689**

GX7 Body **£599 Inc Cashback\***  
Price you pay today **£699**  
+ 14-42mm **£649 Inc Cashback\***  
Price you pay today **£749**  
+ 20mm **£749 Inc Cashback\***  
Price you pay today **£849**  
**GX7 Cashback\* ends 31.03.14**

## OLYMPUS



**NEW! OM-D E-M10 From £529**

OM-D E-M10 Body **£529**  
OM-D E-M10 + 14-42mm Electronic Zoom **£699**  
OM-D E-M1 Body **£1299**  
OM-D E-M1 + 12-50mm **£1499**  
OM-D E-M1 + 12-40mm **£1949**  
OM-D E-M5 Body **£749**  
OM-D E-M5 + 12-50mm **£899**



**E-P5 Body £799**

E-P5 + 14-42mm **£899**  
E-P5 + 17mm + VF-4 Electronic Viewfinder **£1299**  
E-PL5 + 14-42mm **£449**  
E-PL5 + 14-42mm + 40-150mm **£649**  
RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED **£899**  
Olympus 17mm f1.8 **£369**



**NEW! K-3 From £1029**

K-3 Body **£1029**  
K-3 + 18-135mm **£1349**  
K-5 II + 18-55mm WR **£679**  
K-5 II + 18-135mm WR **£949**  
K-5 IIs Body **£719**  
K-50 **From £479**  
K-500 **From £349**

## FUJIFILM



**NEW! X-E2 From £769**

X-E2 Body **£769**  
X-E2 + 18-55mm **£1149**  
RECOMMENDED X-MOUNT LENSES:  
Fujinon 35mm f1.4 R **£409**  
Fujinon 60mm f2.4 R **£465**  
Fujinon 18-55mm f2.8-4.0 OIS **£499**



**NEW! X-T1 From £1049**

**NEW! X-T1 Body £1049**  
**NEW! X-T1 + 18-55mm £1399**  
X-Pro1 Body **£829**  
X-E1 Body **£439**  
X-E1 + 18-55mm **£729**  
**NEW! X-A1 + 16-50mm Red, Blue or Black £399**



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- 7.0 fps
- 1080p movie mode

**70D**

**From £858**

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- 18.0 megapixels
- 4.0 fps
- 1080p movie mode

**100D**

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**100D Body £399**  
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**Canon 700D**

- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

**700D**

**From £489**

**700D Body £489**  
**700D + 18-55mm f3.5-5.6 IS STM £599**  
**700D + 18-135mm f3.5-5.6 IS STM £749**  
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**Canon EOS 1Dx**

- 18.1 megapixels
- 12.0 fps
- Full Frame CMOS sensor

**1Dx Body £4845**

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
 '...honestly say that I have never been so excited about my equipment'  
 ★★★★★ *Swansea - Oxford*

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
 '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
 ★★★★★ *Dove - Cornwall*

**CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body**  
 '...The full frame sensor is superb'  
 ★★★★★ *Sandwich - Luton*



**Canon EOS 7D**

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode

**7D Body £1029**

**7D + 18-135mm f3.5-5.6 IS £1259**  
**7D + 15-85mm f3.5-5.6 IS USM £1475**



**Canon EOS 6D**

- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

**6D**

**From £1379**

**6D Body £1349**  
**6D + 24-105mm f4.0 L IS USM £1925**



**Canon 5D Mark III**

- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

**5D Mark III**

**From £2299**

**5D Mark III Body £2329**  
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**MT190XPRO4 Carbon Fibre £359.95**  
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**GIOTTO**

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 • 19cm Min Height  
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**YTL8353 Carbon Fibre £209**  
**YTL8354 Carbon Fibre £209**  
**YTL8383 Carbon Fibre £239**  
**YTL8384 Carbon Fibre £239**

**★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★**

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**\*T&C's apply, see website for details. Open to UK resident Twitter users aged 16 or over.**

## Flashguns & Lighting Accessories

**Canon Speedlites:** 430EX II £209, 600EX-RT £469

**Macrolites:** MR-14EX £469, MT-24EX £749.99

**Nikon Speedlights:** SB700 £229, SB910 £339

**Kits:** R1 Close-Up £415, R1C1 £559

**SONY Flashguns:** HVL-F43M £275, HVL-F60AM £459

**OLYMPUS Flashguns:** FL-300R £129, FL-600R £299

**REDFLEX Flashguns:** AF 540FGZ £339, AF 360FGZ £199

**Aliso Flashguns:** 24 AF-1 £59.99, 44 AF-1 £139.99, 52 AF-1 £199.99, 58 AF-2 £289

**Macro flash:** 15 MS-1 £295.99

**SIGMA Flashguns:** EF 610 DG ST £109.99, EF 610 DG Super £159.99

**Nissin Flashguns:** MG8000 £349, Di622 II £114.99, Di7000 £159, Di866 Mark II £199

**SUNPAK Flashguns:** PF30X £59, 16R Pro £337.99

**SEKONIC:** Sekonic L-308S £139, Pro 478DR £324.99

**GOSSON:** DigiPro F £159.99

**PocketWizard:** MiniTT1 £149, FlexTT5 £149

**Plus III Set £229**  
**PlusX Set £129.99**

**Sand Bag £9.99**

**3m Background Support £99**

**Light Stands From £10.99**

**Softlite Reflector Kits Inc Honeycomb & Diffuser:** 42cm £49, 55cm £69, 70cm £129

**Rogue FlashBender From £23.99**

**INTERFIT:** Folding Softbox From £54.99, Reflector Bracket £24.99

**Westcott:** Micro Apollo £25.99, Collapsible Umbrella Flash Kit £65

**Lastolite:** Ezybox Softbox £44.99, Ezybox Hotshoe From £89.99, EzyBalance Grey £19.99, Background Support £124.99, Tripod Kits From £69.99, Urban Collapsible £165

**Reflectors:** 30cm £12.50, 50cm £22.99, 75cm £34.99, 95cm £59, 120cm £74.99

**Off Camera Flash Cord From £30.99**

**TiltHead £17.99**

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EF 24mm f2.8 IS USM	£458
TS-E 24mm f3.5 L II	£1699
EF 28mm f1.8 USM	£379
EF 35mm f1.4 L USM	£1158
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£489
EF 40mm f2.8 STM	£167
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£295
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£238
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1.5x Macro	£853
EF 85mm f1.8 USM	£309
TS-E 90mm f2.8	£1124
EF 100mm f2.8 L IS USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£739
EF 135mm f2.0 IS USM	£909
EF 180mm f3.5 L IS USM Macro	£1273
EF 200mm f2.0 L IS USM Lens	£4669
EF 200mm f2.8 L IS USM II	£649
EF 300mm f2.8 L IS USM II	£5329
EF 300mm f4.0 L IS USM	£1179
EF 400mm f4.0 DO IS USM Lens	£5399
EF 400mm f5.6 L IS USM	£1128
EF 500mm f1.4 L IS USM II	£7765
EF 8-15mm f4.0 L IS USM Fisheye	£1099
EF-S 10-22mm f3.5-4.5 USM	£489
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L IS USM II	£1218
EF 17-40mm f4.0 L IS USM	£629
EF-S 17-55mm f2.8 IS USM	£642
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359

**Canon**

EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-70mm f2.8 L USM II	£1799
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£379
EF-S 55-250mm f4.0-5.6 IS II	£208
EF-S 55-250mm f4.0-5.6 IS STM Lens	£299
EF 70-200mm f2.8 L IS USM II	£1979
EF 70-200mm f4.0 L USM	£519
EF 70-200mm f4.0 L IS USM	£979
EF 70-300mm f4.0-5.6 IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1232
EF 75-300mm f4.0-5.6 L IS USM III	£229
EF 75-300mm f4.5-6.3 IS USM	£188
EF 100-400mm f4.5-5.6 L IS USM	£1279
EF 200-400mm f4 L IS USM with Internal 1.4x Extender Lens	£10499



### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1469
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£499
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2.8 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299

85mm f1.8 G AF-S	£379
85mm f2.8 D PC-E Micros	£1299
105mm f2.8 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f2.8 ED AF-S Nikkor VR II	£4099
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
800mm f5.6 FL ED VR	£13995
12-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049
18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£499
18-140mm f3.5-5.6 AF-S G ED VR DX	£499
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 G ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-85mm f3.5-5.6 G ED AF-S VR	£409
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-300mm f4.5-6.3 G AF-S DX VR	£279
70-200mm f4 G ED VR	£999
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£439
NEW! 80-400mm f4.5-5.6 ED AF-S VR	£1999
80-400mm AF-S Nikkor f4.5-5.6 G ED VR	£1999

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NEW! 30mm f1.4 DC HSM	£379
NEW! 35mm f1.4 DG HSM	£669

50mm f2.8 EX DG Macro	£269
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85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£349
18-200mm f3.5-6.3 DC OS HSM II	£259
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£319
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£719
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG	From £150
70-300mm f4.0-5.6 DG OS	£275
NEW! 120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£729
EX DG APO Tele Converters	From £199

**TAMRON**  
with 5 Year Warranty

### TAMRON LENSES

NEW! 90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£369
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
NEW! 24-70mm f2.8 Di VC USD SP	£839
28-75mm f2.8 XR Di	£359
NEW! 70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

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PixMA Pro 10	£499
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PowerShot SX280 HS Red or Black	£219
PowerShot D20 - Silver, Blue or Yellow	£239
PowerShot SX510 HS	£209
PowerShot G1X	£399
NEW! PowerShot SX600 HS	£199
NEW! IXUS 265 HS	£179

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**Ricoh GR**  
16 Megapixel with fixed f2.8 GR lens .....£539

**Panasonic**



**NEW! Lumix TZ60** £349



**Lumix FZ200 Black** £354



**Lumix LX7 Black** £289



**Lumix LX7 Black** £289

Lumix LZ30 Red or Black	£134
Lumix FT25 Red, Blue, White or Black	£129
Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£299
Lumix FZ72 Black	£299
NEW! Lumix TZ55	£229
NEW! Lumix LZ40	£229
NEW! Lumix S28	£139

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SZ-15 White, Red, Blue or Black	£139
TG-830 Blue, Silver, Red or Black	£194
SH-50 White, Silver or Black	£189
XZ-10 White, Brown or Black	£174
TG-2 Red or Black	£229
XZ-2 Black	£254

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**Nikon**



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**Coolpix A** £659



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**NEW! Coolpix L830** £179

Coolpix S9500 Black, Silver, Red or Bronze	£194
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Coolpix P520 Black, Silver or Red	£269
NEW! Coolpix S3600	£129
NEW! Coolpix S3300	£169
NEW! Coolpix S6800	£199

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WX200 Silver or Black	£159
WX300 Black, White or Red	£219
HX300 Black, White or Red	£319
RX100 Black	£399
RX1 Black	£2429
RX1 R Black	£2429
NEW! RX10	£910
NEW! W830	£119

**Cyber-Shot RX100 II** £574

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**FinePix X100s** £899



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**FinePix X20** £349

FinePix F900 White, Red or Black	£249
FinePix SL1000 Black	£234
FinePix HS50 Black	£319
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9	EOS 1Ds Mark II Digital SLR Body	£674
9	EOS 30D Digital SLR Body	£134
9	EOS 40D Digital SLR Body	£224
9	EOS 450D Digital SLR Body	£152
9	EOS 500D Digital SLR Body	£188
9	EOS 550D Digital SLR Body	£224
9	EOS 5D Digital SLR Body	£314
9	EOS 5D Mark II Digital SLR Body	£1034
9	EOS 60D Digital SLR Body	£242
9	EOS 60D Digital SLR Body	£395
10	EOS 7D Digital SLR Body	£679
9	EOS 7D Digital SLR Body	£611

Grade	NIKON	
9	D200 Digital SLR Body	£188
9	D3200 Black Digital SLR Body	£284
OB	D7100 Digital SLR Body	£749
9	D300s Digital SLR Body	£512
10	D3100 Digital SLR Body	£169
9	D3x Digital SLR Body	£2249
10	D5300 Digital SLR Body - Black	£579
9	D40 Digital SLR Body Only	£89
9	D40X Digital SLR Body	£134
9	D5200 Black Digital SLR Body	£350
9	D60 Digital SLR Body	£107
9	D7000 Digital SLR Body	£395
9	D300s Digital SLR Body	£512
9	D90 Digital SLR Body	£265
9	D2Xs Digital SLR Body	£469

### Lenses

Grade	CANON	
9+	18-55mm f3.5-5.6 STM IS M-Mount	£112
9	EF 100-400mm f4.5-5.6 L IS USM	£809
9	EF 200mm f2.8 L IS USM	£269
9	EF 24-105mm f4 L IS USM	£566
OB	EF 300mm f2.8 L IS II USM	£4799
OB	EF 400mm f5.6 L USM	£999
9	EF 500mm f4 L IS USM	£4049
9	EF 50mm f1.4 USM	£179
9+	EF 50mm f2.5 Macro	£140
OB	EF 70-200mm f2.8 L IS II USM	£1899
9	EF 70-300mm f4.5-5.6 DO IS USM	£791
9	EF 800mm f5.6 L IS USM	£7199
9	EF80-200mm f4.5-5.6 II Zoom	£68
9	EF-S 10-22mm f3.5-4.5 USM	£358
9	EF-S 17-55mm f2.8 IS USM	£465

Grade	NIKON	
10	10-24mm f3.5-4.5 G AF-S DX	£449
9	10mm f2.8 I Nikkor Black	£125
9+	12-24mm f4 G AF-S IF-ED DX	£566
9	17-55mm f2.8 G DX AF-S IF-ED	£512
9	18-200mm f3.5-5.6 G AF-S DX VR	£242
9+	200mm f4 AF Micro Nikkor	£897
9	24-70mm f2.8 G AF-S ED	£897
9	24-85mm f2.8 D AF	£279
9	300mm f4 D AF-S IF ED	£809
9	400mm f2.8 G ED VR AF-S Nikkor	£5399
9	55-200mm f4.5-5.6 G AF-S DX VR IF-ED	£143
9	60mm f2.8 G AF-S ED Micro	£278
9	80-400mm f4.5-5.6 D AF VR	£719
9	85mm f1.8 D AF	£153
9	AF 35-80mm f4.5-5.6 D	£50

### Miscellaneous

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OB	Billingham Hadley Digital - Black/Tan	£95
OB	Canon Custom Gadget Bag 100EG	£28
9+	Canon Custom Gadget Bag 300EG	£29
OB	Crumpler Quick Escape 400 - Black	£10
OB	LowePro ILC Classic 100 Shoulder Bag	£30
10	Nikon Golla SLR Shoulder Bag	£20
OB	Tamrac Jazz 83 Backpack	£30
Grade	Battery Grips	
10	Canon BG-E2 for EOS 50D	£59
9+	Canon BG-E2N	£75
9	Canon BG-E3	£39
9	Canon BG-E4	£59
9	Canon BG-E5 for EOS 450D/500D/1000D	£44
10	Canon BG-E6 for EOS 5D Mark II	£129
9+	Canon BG-E9 for EOS 60D	£94

Grade	Flashguns & Accessories	
OB	Canon Speedlite 600EX-RT	£399
9	Canon ST-E2 Speedlite Transmitter	£99
9	Nikon SB-400 Speedlight	£85
9	Nikon SB-600 Speedlight	£110
9	Nikon R1C1 Commander Kit	£310
Grade	Remote Cords	
9	Nikon Remote Cord MC-DC1	£10
9	Nikon Remote Cord MC-DC1	£15

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### PRINTER INK CARTRIDGES

## EPSON

COMPATIBLE & ORIGINAL INK

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**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 800, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seashore Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Lilly Inks
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, FX730W/D600FW/B10FW/B30FW/D630FW/DX265/285/360, RX560/585/685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
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T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
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T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 5.9ml	£3.99 10ml	SX420W/425W/445W/525W/D620FW, SX305F/320FW/525W/D635W/D625FW/D630FW, BX635FW/DX925FW/DX935FW, B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Photo R3000
T1291 Black	£10.99 11.2ml	£5.99 16ml	Turtle Inks
T1292/3/4, each	£10.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£14.99 set of 8	Kingfisher Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£13.99 set of 8	Photo R2000
T5591-6, each	£13.99 13ml each or £74.99 set of 6	£13.99 set of 6	Penguin Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8	£41.99 set of 8	Photo Pro 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Black	£7.99 5.4ml	£4.99 18ml	Fountain Pen Inks
No.16 C/M/Y, each	£5.99 5.1ml	£3.99 13ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16XL Set of 4	£44.99 set of 4	£19.99 set of 4	High Capacity Fountain Pen Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	XP302, XP305, XP402, XP405
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No.18 Black	£9.99 5.2ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205
No.18 C/M/Y, each	£5.99 5.2ml	£3.99 13ml	XP302, XP305, XP402, XP405
No.18XL Set of 4	£46.99 set of 4	£19.99 set of 4	High Capacity Daisy Inks
No.18XL Black	£14.99 11.5ml	£4.99 18ml	Expression Photo XP750, XP850
No.18XL C/M/Y, each	£11.99 6.0ml	£3.99 13ml	Elephant Inks
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No.24 B/L/C/L/M, each	£7.99 4.1ml	£4.99 18ml	High Capacity Elephant Inks
No.24 C/M/Y, each	£7.99 4.1ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.24XL Set of 6	£69.99 set of 6	£29.99 set of 6	Polar Bear Inks
No.24XL B/L/C/L/M, each	£11.99 9.8ml	£6.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.24XL C/M/Y, each	£11.99 9.8ml	£6.99 18ml	High Capacity Polar Bear Inks
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No.26 Black	£8.99 6.2ml	£4.99 18ml	
No.26 Photo Black	£7.99 4.7ml	£4.99 18ml	
No.26 C/M/Y, each	£7.99 5.1ml	£4.99 18ml	
No.26XL Set of 4 (no PB)	£54.99 set of 4	£24.99 set of 4	
No.26XL Black	£14.99 12.1ml	£6.99 18ml	
No.26XL Photo Black	£13.99 8.7ml	£6.99 18ml	
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PGI29 Set of 12	£269.99
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PGI72 Set of 10	£99.99
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CL1521 B/C/M/Y/GY 9ml	£3.99
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PGI550XL Black 25ml	£4.99
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No.363 C/M/Y/PC/PM each	£9.99
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No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
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No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
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No.26 Colour	£12.99
No.27 Colour	£11.99
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### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

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**BP-511 for Canon** £12.99

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**LP-E6 for Canon** £15.99

**LP-E10 for Canon** £12.99

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**NP45 for Fuji** £9.99

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A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. A battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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46mm £4.99	46mm £10.99	37mm £12.99
49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		

<b>KOOD</b> Slim Frame Circular Polarising Filters	<b>Marumi DHG</b> Slim Frame Multicoated UV Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated Circular Polarising Filters
46mm £12.99	52mm £13.99	52mm £27.99
52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		

<b>KOOD</b> Close Up Filter Sets (+1, +2 & +4)	<b>Marumi DHG</b> Slim Frame Multicoated Circular Polarising Filters	<b>Hoya Pro-1 Digital</b> Slim Frame Multicoated Circular Polarising Filters
52mm £26.99	52mm £31.99	52mm £52.99
58mm £34.99	58mm £35.99	58mm £60.99
	62mm £39.99	62mm £67.99
	67mm £44.99	67mm £75.99
	72mm £49.99	72mm £90.99
	77mm £54.99	77mm SPECIAL £79.99
	82mm £69.99	82mm £120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99

**Six-Piece ND Filter Kit £43.99**

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

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Diffuser (strong or light)	£9.99
Starburst (x4, x6 or x8)	£12.99
Close-Up (+1, +2 or +4)	£12.99
Red, Orange, Yellow each	£9.99

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67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**ES-62 Canon 50/1.8** £9.99

**ES-711 Canon 50/1.4** £9.99

**ET-60 Canon 75-300/4.5-6** £9.99

**ET-65B Canon 70-300/4.5-6** £9.99

**ET-67 Canon 100/2.8 Macro** £9.99

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**EW-73B Canon 17-85 IS** £7.99

**EW-78B Canon 28-135 IS** £9.99

**EW-78B Canon 18-200 IS** £9.99

**EW-78E Canon 18-55 IS** £12.99

**EW-83E Canon 17-40/4.0** £12.99

**EW-83J Canon 17-55/2.8** £12.99

**HB-A5 Canon 18-55 VR** £7.99

**SH-006 Sony 18/70/3.5-6.3** £9.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
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Rear Caps Ni/Ca/Px/Oi/So	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm	58-55mm	67-62mm
37-43mm 52-58mm	58-62mm	67-77mm
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46-49mm 55-58mm	62-67mm	72-77mm
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Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

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Load: 7.0kg  
Folded: 63cm  
Height: 165cm

RRP £160 **NOW £89.99**

**SBH100**  
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
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**GH100**  
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg

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Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg  
Load: 7.0kg  
Folded: 65cm  
Height: 178cm

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Sturdy three way pan and tilt head with RC2 quick release.

Weight: 0.79kg  
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Popular ball head with twin adjuster knobs and RC2 quick release.

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**SAVE £20**

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Folded: 49cm  
Height: 151cm  
Weight: 0.60kg  
Load: 5.0kg

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Carbon Fibre 4-section monopod.

Folded: 49cm  
Height: 151cm  
Weight: 0.50kg  
Load: 5.0kg

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**SAVE £15**

**SAVE £15**

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**Triad 30 Lite**  
4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm

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**Triad 40 Lite** £49.99  
Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
Max Height: 153cm

**Triad 60 Lite**  
4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**  
Amateur Photographer Magazine

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**BH30 Ball Head** £19.99

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4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head, and carry case.

Weight: 1.20kg  
Max Load: 4.0kg  
Folded: 56cm  
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**Triad 60 Lite**  
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Weight: 1.90kg  
Max Load: 5.0kg  
Folded: 61cm  
Max Height: 162cm

**"An excellent value for money tripod"**  
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RRP £85 **NOW £59.99**

**BH30 Ball Head** £19.99

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Superb gimbal head, with control handle, Side mounting for lens.

Weight: 0.8kg  
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Heavy duty gimbal head, with load rating, Flat mounting for lens.

Weight: 1.4kg  
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**Nissin Di866 MkII**  
A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for download upgrades.

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Canon, Nikon & Sony

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An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

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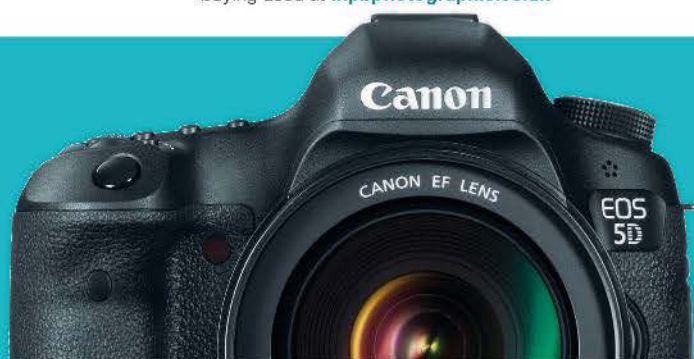
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62/67mm	each			85A, Close-up +1, +2, +3, +4	
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<b>Canon</b>							Nikon D3100 Body	GC87	Mint	239	219	178	182	Manfrotto 327 Head	FR83	Mint, Boxed	179	149	121	124
Canon EOS 5D MkII Body Demo		As new, Boxed	2699	2499	2032	2074	Nikon D3100							Nikon MB-D80 grip	FL79	Mint, Boxed	109	69	56	57
Canon EOS 70D Body	GD3	As new, Boxed	925	875	711	726	& 18-55mm VR	GD63	Mint, Boxed	329	289	235	240	Nikon D2X	GB15	No g/tee SC 23K	995	595	484	494
Canon EOS 5D MkII Body	GD14	Mint, Shutter 54K	1399	1199	975	995	Nikon SB-600	GD18	Mint	189	169	138	140	Nikon MB-D10 grip						
Canon BG-E11 Grip		As new, Boxed	249	219	178	182	Nikon 12-24mm F4							for D300/D700	GA34	Mint	199	139	113	115
Canon 430EX II	GD40	As new, Boxed	219	189	149	157	Nikon 28-300mm AF-S VR	GD6	As new, Boxed	599	499	406	414	Nikon MB-D12 grip						
Canon G15	GC75	As new, Boxed	349	289	235	240	557						for D800	GB50	Excellent	289	239	194	198	
Canon EOS 100D & 18-135mm STM	GC62	As new, Boxed	799	699	568	580	Sigma 12-24mm EX DG							<b>Minivera</b>						
Canon EOS 500D							Nikon 12-24mm F4	GC83	Mint	499	429	349	356	Panasonic GF2						
& 18-55mm IS	GD27	Mint, Boxed	339	299	243	248	Nikon 12-24mm F4							& 14-42mm	GD38	Mint, Boxed	299	199	162	165
Canon EOS 40D Body	GD50	Excellent	299	269	219	233	AF-S DX	GC86	Mint	599	499	406	414	Fuji Finepix X10						
Canon EF 2X II	GD51	Mint, Boxed	349	299	243	248	Nikon 50mm F1.4 AF-D	GD9	Mint, Boxed	249	229	186	190	inc leather case	GD24	Mint	269	239	194	199
Canon 55-250mm IS	GC100	Mint, Boxed	189	169	138	140	Nikon 16-35mm F4							Panasonic GF2						
Sony 85mm F1.4							AF-S VR	GD12	As new, Boxed	979	925	752	768	& 14-42mm	FL27	Mint	299	199	162	165
Canon 60mm F2.8	GB53	Mint, Boxed	289	249	202	204	Sigma 10-20mm EX DC							Panasonic GX1 Body	FS82	Mint, Boxed	299	199	162	165
EF-S macro	GD39	Mint	369	329	268	273	Nikon 24-70mm EX DC							Panasonic 14mm F2.5	FLN6	Mint	199	179	146	149
Canon 17-55mm IS	GB79	Mint	289	269	219	223	Nikon 12-24mm F4	GD23	Mint	425	385	313	320	<b>NEW STOCK</b>						
Canon 28-135mm IS	GC67	Mint	339	289	235	240	Nikon TC-14E II	GD25	Mint, Boxed	299	269	219	224	Nikon D1 & 50mm F1.8		Black & Silver in stock	2995	2435	2486	
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Canon 50mm F1.4 USM	GD32	Mint	319	299	243	248	Nikon 16-35mm F4							Nikon PC-E 24mm F3.5		1 only	1599	1300	1327	
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Sigma 105mm F2.8 EX							Nikon 55-300mm							Nikon 200-400mm F4		1 only	5775	4695	4793	
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Canon EF 2X II	GB35	Mint, Boxed	349	299	243	248	Nikon 18-55mm							Binoculars			179	119	97	99
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Canon 17-55mm F2.8	FLY12	Mint, Boxed	129	99	81	82	AF-S VR	GA31	Mint, Boxed	949	849	690	705	Canon 55-250mm IS II			199	162	165	
Canon 12-24mm F2.8	FW14	Excellent, film only	39	32	33		Nikon 18-105mm							Canon BG-E6 grip for 60D			139	113	115	
Cosina 28-210mm	FG36	Excellent, film only	49	40	41		AF-S VR DX	GD22	Mint	219	189	154	157	Canon LP-E6			65	53	54	
Canon 17-210mm AF	FT96	Excellent, film only	39	32	33		Nikon 70-300mm							Canon LP-E6			40	32	33	
<b>Nikon</b>							AF-S VR	GC32	Mint	429	379	308	315	<b>Pixel Grips</b>						
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& 18-55mm & WU-1a	GB02	Mint, Red	599	535	435	444	PC macro	GB69	Mint	899	799	650	663	Verax for Canon EOS 60D			119	97	99	
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							Nikon 12-24mm F4	GC83	Mint	499	429	349	356	Verax for Nikon D7000			99	81	82	
							Nikon 12-24mm F4							LEE Big Stopper		In Stock	129	105	107	
							AF-S VR	FJ75	Mint	499	399	324	331	<b>All specials exclusive to AP readers</b>						
							Nikon D80 Body	GA2	Excellent, no g/tee	209	199	162	165							



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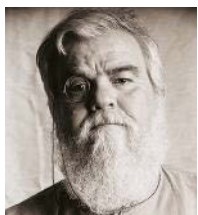
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# ROGER HICKS

Roger considers that for many photographers photography is about much more than simply taking pictures. Here's why

**PHOTOGRAPHY**, you might think, is about taking photographs. For some people it is, but look at your fellow photographers, or in the mirror, and you realise that there are many other motivations too. Here are 11 to be getting on with. The intriguing thing is that more than half of them don't necessarily involve taking pictures at all. Who do you recognise in this list?

**Gadget addiction.** Gadgets – things you can do things with – are often attractive, especially (it seems) to boys and men. Knobs to twiddle, levers to move, rings to twist, buttons to press. Cameras are gadgets par excellence. Old cameras are, I suggest, best of all. How can a touchscreen compete with the tactile appeal of a wind-on, a silky manual-focusing ring, or a click-stopped mechanical shutter-speed dial?

**One-upmanship.** If you're not careful, gadget addiction can turn into this. Some must always have the latest and best. Others must simply have more cameras and lenses than anyone else. Others hoard knowledge: of the zone system, of history, of the arcana of processing, whether digital or silver. I'm sometimes guilty of the last myself, but at least I try to share what I know.

**Physical exercise.** For many people, just going for a walk smacks of self-indulgence. For others, and again I am one of them, following a limited number of routes again and again is simply a route to boredom. But take a camera with you, and you are doing something – you are active, not passive, even if you don't take a single picture. It may be a meaningless distinction, it may be a nod to an atavistic puritanism that says that there has to be a point or aim in all you do. But it is a common excuse for a walk.

**Pure relaxation.** Photography is often likened to a certain kind of fishing. Actually, catching fish is secondary. The important point is the mental and physical calm of the riverbank or, of course, the sociability of other fishermen.

**Distraction.** Sometimes we can take arms against a sea of troubles, but sometimes they overwhelm us. When they do, if we're not too depressed, we can take some pictures, or just play with the camera,

promising ourselves what we will do when we have the time or money, or are feeling better.

**Mental exercise.** There is a lot of theory behind photography, and you can choose the bits you study. I'm very interested in silver halide, but I've no doubt that if your mind works in that way, you can find plenty of mental stimulation in software, and a good friend is an expert in the history of lens design. To be sure, you can rely on 'you press the button, and we do the rest', but you don't have to.

**Memory.** In one of my print boxes, labelled 'Roger's Old Prints', is a Polaroid of a girl I was in love with when I was 16 and she was 15. We're still friends. In the picture, she's in her early 20s. There used to be a Kodachrome from when she was 17, but she cut it up: she hated pictures of herself. Then, when she was widowed and remarried, she asked me to photograph her wedding.

**Getting out of the house.** Those who are not so happily married may use photography to get away from spouses and responsibilities. It's sad, but true. Others don't even get out of the house. They just

spend hour after hour on photography forums on the internet. But it still gets them away from an unhappy home life.

**Therapy.** This is related to exercise, relaxation, distraction and more, but it's not quite the same as any of them. Rather, it provides a focus and (if you're lucky) a certain sense of community. Again, you can do it by taking pictures or by joining (as it might be) the AP forum.

**Pastime.** Hard though it is to believe, there are some people who do not have enough to occupy their days. Rather than just watching television, they practise photography instead.

**(Re)learning about beauty.** Do you remember the first time you were fascinated by the colours in an oily puddle, or the skeleton of a leaf? Photography can help us keep alive that sense of wonder, or, if we've forgotten it, rekindle it. There is often beauty even in things that non-photographers would see as ugly: ruined buildings, decaying flowers, the debris of a meal. And even unmitigated ugliness reminds us of the possibility of beauty. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, often in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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